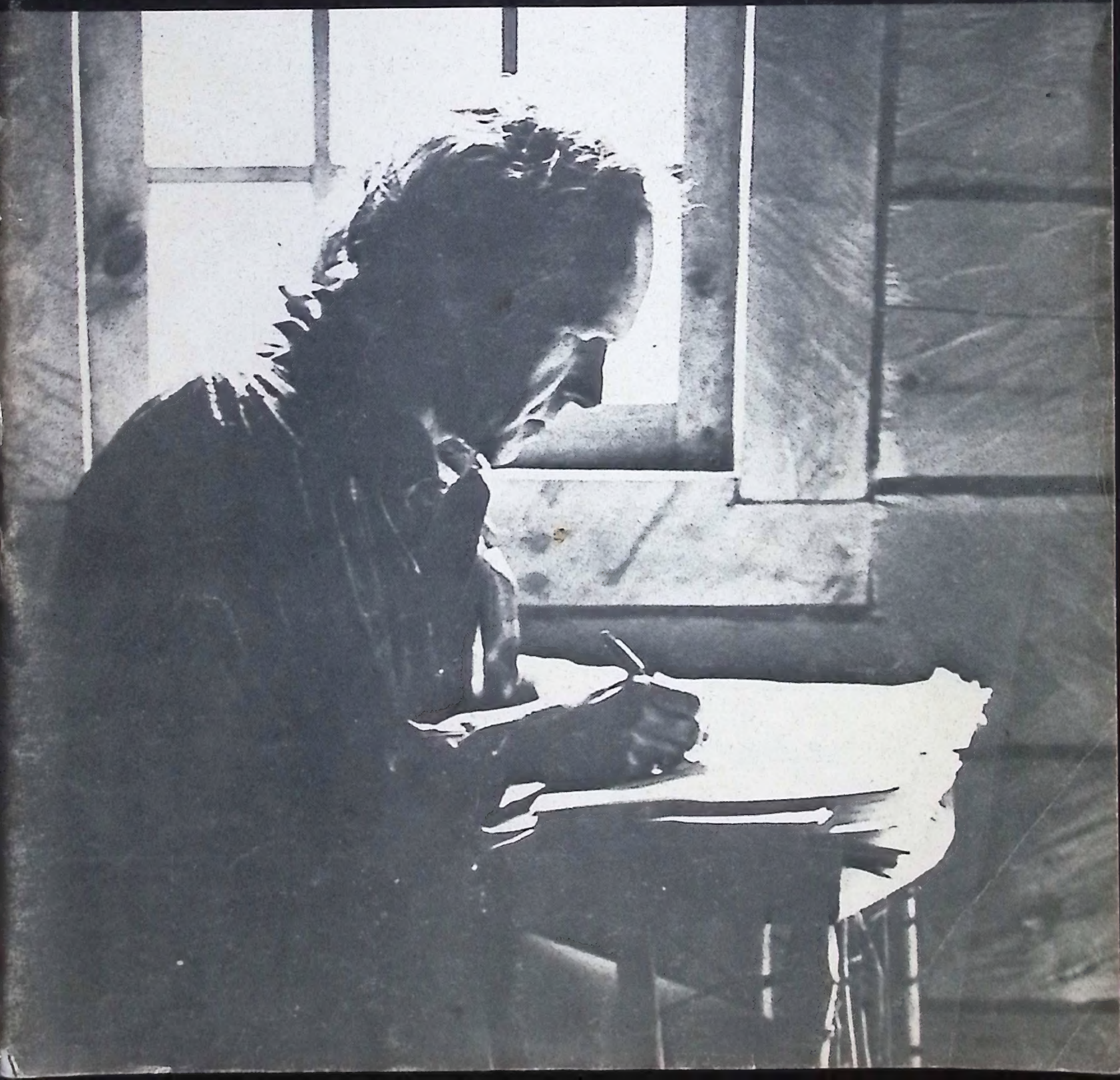


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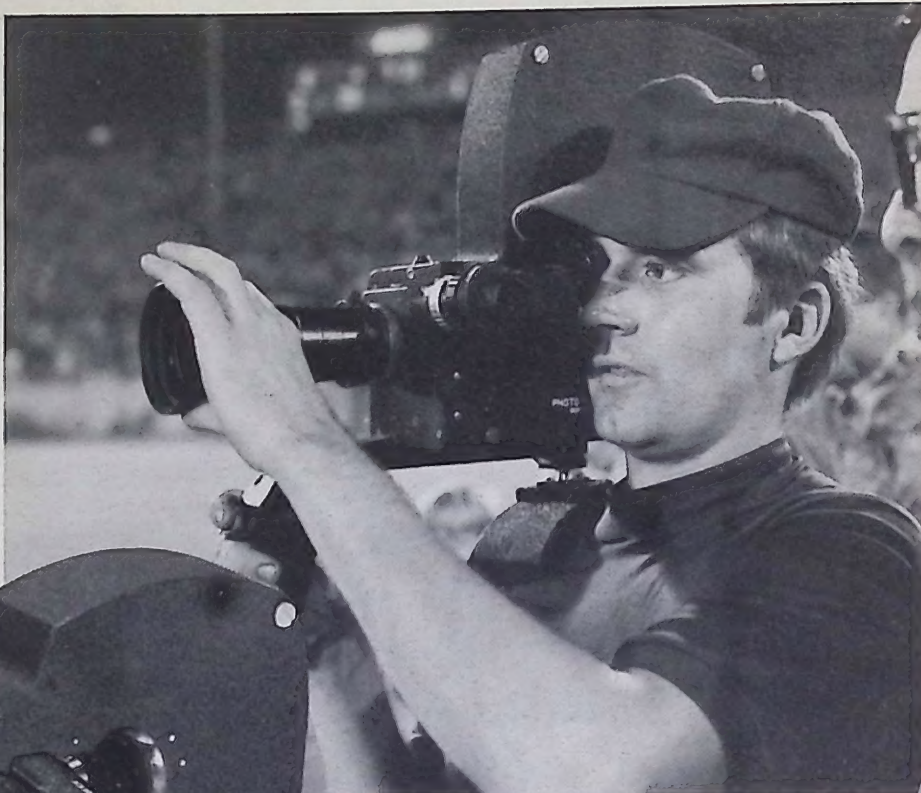
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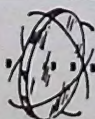
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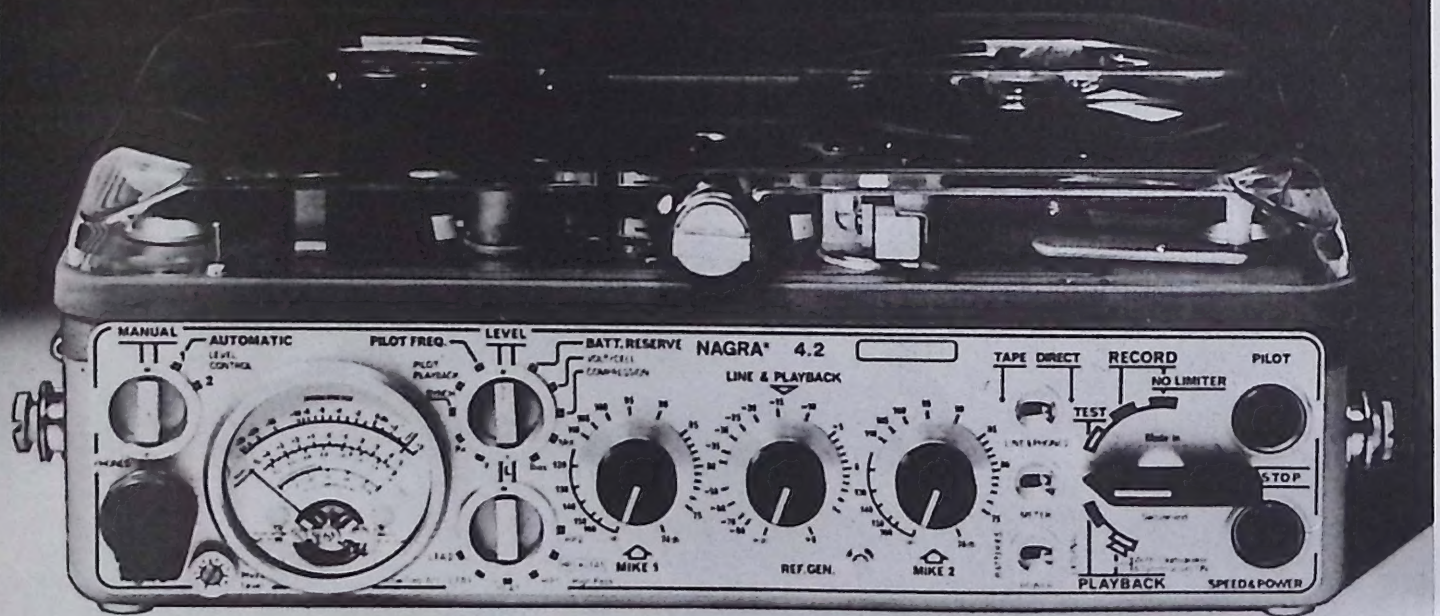
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editorial:

This being our fourth issue, we are in a better position now to evaluate publishing matters, than we were in January when we first started.

Our findings indicate that unless we get some government support, we'll be forced to cut back tremendously in the size and quality of CINEMA CANADA. It's not a question of asking for an easy handout, it's merely a recognition of the facts of life concerning Canadian publications.

We were naïve when we started, and in terms of advertising revenue, we hoped for a much bigger response from the Canadian motion picture industry. It's as hard to separate a hard-nosed businessman from his hard-earned dollar, as it is to get him thinking in terms of his responsibilities to support the creative arts of his country. (It really hurts to see double page spreads costing fifteen hundred dollars in U.S. publications paid for by the same Toronto production facility, that previously had turned us away with a flat no. And our full page ads cost less than one-tenth that amount!)

The fact is that without the CFDC and the NFB, there would hardly be a feature film industry worth mentioning in Canada. In the same way, government money is necessary to spur small, independent publications, as well as the entire Canadian publishing industry, so that one day they too can stand on their own feet.

Grants of course are worthless if not coupled with legislation to return control of periodical (and film) distribution to Canadian hands, and if other segments of the mass media neglect their duty to serve and nurture the ever-growing surge of Canadian consciousness. A surge which one day may result in the average citizen of this country actually being aware of his own culture.

We still think that CINEMA CANADA provides a unique forum for the members of the Canadian film community to express themselves, and that it is the only publication on the market which the average person can buy to find out what's happening on the Canadian film scene. If this role does not entitle us to government support, then we're at a loss as to what we could do to qualify.

Take the case of TAKE ONE magazine: it is receiving grants from the Canada Council, the CFDC, and the Province of Ontario Council of the Arts. TAKE ONE, although published in Montreal, is an international film-buff oriented magazine edited in San Francisco. Its Canadian coverage consists of at most one or two out of its forty or so pages. If that little, token Canadian content entitles TAKE ONE to three grants, then CINEMA CANADA should get substantially more Canadian government support.

We would appreciate letters of support from our readers, who recognize the valuable service our magazine offers to the Canadian film community.

Cover photograph by Jean-Paul Bernier:

Paul Almond on location, working on the script of Journey.

cinema canada

OCTOBER/November 1972
Second Edition, Number 4

Editor/Publisher:
George Csaba Koller

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Cinema Canada, founded by the Canadian Society of Cinematographers, is published bi-monthly. All articles represent the views of the authors. All rights reserved. Copyright 1972 by the Publisher.

Subscription rates: Canada \$5.00 a year. U.S. and abroad \$6.50.

Advertising Manager: Harris Kirshenbaum (416) 924-8045

Promotion: Marita Robinson

Special thanks to: Jill Scott

Staff: A. Ibrányi-Kiss

Layout: Ibrányi-Kiss-Koller

Typesetting: Ontodanielons

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Resignation:

Philip McPhedran resigned from Cinema Canada on August 8th, 1972 due to personal reasons.

CANADIAN FILM NEWS

New CFDC fund to help low-budget feature films

The Canadian Film Development Corporation received applications for its special low-budget feature film fund. Announced on July 27th, the special fund of \$600,000 per year was instituted by the CFDC to provide opportunities for developing filmmakers to produce their first feature film, and to increase skills and talents in the industry. The deadline for applications was August 25th.

One of the unique features of the fund is that no distribution guarantees will be required before the films go into production. Feature filmmakers with previous experience who wish to produce low-budget feature films will also be eligible to submit projects in the coming years.

In assessing the past four years of its participation in low-budget feature films, the members of the CFDC noted that only one film of this nature had returned its investment. However, since such films are not made with the sole intention of making a profit, they decided to establish this new category to provide developing filmmakers with an opportunity to try their hand at feature film production. In their view, high risk investments of this nature are essential for the continuing growth of the Canadian film industry — especially of its creative people.

The Corporation will only consider projects with realistic total budgets under \$100,000. In general its contribution will be in the range of 60 per cent of this budget, with the balance to be arranged by the applicant. The companies and the individuals contributing to the production will be the first to recoup their costs. Although no distribution guarantee is required before the films go into production, once the film has been finished the Corporation will assist the producer to obtain distribution of the film. The Corporation is confident that films produced under this programme will at least reach an audience through the distribution co-operatives and small distribution companies which presently exist in Canada. Hopefully, some will reach large audiences through theatre and television.

The deferred salary clause in the new programme means, in effect, that the other forty per cent need not be raised as

cash at all, it could be the collective investment of equipment and services on the part of the crew and cast. This way, the CFDC puts up all the money necessary to produce the film. In the event of profit, those that invested time, resources or energy will be the first to recoup. Then the CFDC wants only 25 per cent of the take for its 60 per cent investment. Sounds like a fine deal!

One catch is that the applicant must be a Canadian citizen or a landed immigrant of at least three years. The application form also requires the listing of the nationalities of the other people involved (crew and cast, as well as other investors), to make sure that what comes out at the end is Canadian product. Aside from this the Corporation retains the usual safeguards on its investment, the counter-signing of cheques, strict supervision of budget, final script approval, judging applicant's previous work, etc.

Selections will be made at periodic intervals throughout the year. For further information, please contact the CFDC offices in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto 5 — (416) 966-6436) and in Montreal (Tour de la Bourse, P.O. Box 71, Suite 2220, Montreal 115 — (514) 283-6363).

It sounds like a fantastic new programme, if the CFDC actually does give out the \$600,000 sum annually. There is a certain amount of resentment growing in Toronto against the CFDC on the part of young filmmakers who have applied for previously announced funds, and been turned down only to find out later that of the entire sum only a small fraction was given out. Specifically, fifty thousand dollars was set aside in March to assist aspiring young feature filmmakers in completing short works. Only ten thousand of this was awarded in grants to six filmmakers. Most of them expected more money than the one to two thousand dollars they received. Those turned down were not given a satisfactory explanation for the rest of the money not being made available. Subsequently, a ten thousand dollar grant was presented to the Canadian Filmmakers Distribution Co-op, earmarked specifically for sub-titling certain Québec films and to buy new prints of some other Canadian features. Even if we assume that this \$10,000 came from

the original fifty, there still remains thirty thousand dollars unaccounted for. Not that the CFDC would ever do anything improper with the money, but why was it not explained clearly to young Toronto filmmakers what became of the rest of the fifty thousand, when both Montreal and Vancouver received the entire amount previously? Were they short-changed for a good reason? Is there a sizable dearth of talent here, as opposed to Québec and B.C.? That is a doubtful supposition, and Toronto area filmmakers are entitled to a CFDC statement on this matter.

Taylor sells IFD and Kleinburg to U.S. interests.

Nat Taylor, President of International Film Distributors, and owner of the Kleinburg film studios, sold both holdings to National Telefilm Associates, a U.S. controlled firm, for a reported sum of nearly one million dollars. NTA Telefilm (Canada) Limited lists N.A. Taylor as Vice-President, and presumably the noted Canadian motion picture executive will remain in a management position, for the time being.

Taylor, self-proclaimed spokesman for the Canadian motion picture industry (mainly through the IFD house organ, *Canadian Film Digest*) sold his string of forty movie houses across Canada to Famous Players three years ago. His latest actions put Canada's oldest and largest distribution company and this country's foremost backlot, studio combination under foreign control.

Reportedly, the Kleinburg studio site was purchased by Taylor in 1958 as a location for a proposed golf course. He built a movie studio and a backlot instead. Kleinburg's two sound stages and other production facilities, plus its natural, scenic features, made it ideal for the CBC to produce several long-running TV series there in past years (*Forest Rangers*, *Hatch's Mill*), and for feature film producers to choose it as the site for their projects (*The Fox*, *The Reincarnate*). The most recent film shot at Kleinburg was *The Merry Wives of Tobias Rouke*.

International Film Distributors deals mostly with Hollywood "product" but in recent years Nat Taylor produced several Canadian features (*The Reincarnate*, *Explosion*, and *The Mask*) which are distributed by IFD as well.

In the light of the recent revelations concerning Canadian branches of U.S. corporations, it is sad news that another all-Canadian company has sold control to those south of the border, who are only too anxious to run our economy and to distribute their brand of culture in Canada.

Greenberg fund aids many Canadian productions.

Harold Greenberg, President of Bellevue Pathe, recently released the list of Canadian features which received financing through the multi-million dollar fund he set up earlier this year.

The list is impressive:

The Neptune Factor: shooting was due to start September 11th in Toronto, Nova Scotia, and Jamaica on this multi-million dollar underwater feature starring Ernest Borgnine, Ben Gazzara, Walter Pidgeon and Yvette Mimieux.

U-Turn: director George Kaczender planned to start shooting his feature in Montreal by end of September.

The Merry Wives of Tobias Rouke: Toronto director John Board's first feature, filmed in a record 16 days at Kleinburg in July. Stars Paul Bradley, Judy Gault, Linda Sorenson, and Henry Beckman. Well done comedy, sure to return its investment and then some.

Les Arpents de Neige; a historical film made in Québec.

Mother's Day: due for shooting in Nova Scotia within a month by American actor Darrin McGavin, with sizable assistance from the tourist board there.

Simard: this feature documentary focuses on pre-teen Montreal pop singer Rene Simard.

Spring Coolie (Out): shot in Alberta, with studio scenes in Vancouver, director David Acomb's ambitious production wrapped mid-summer.

Eliza's Horoscope: made in Montreal some time ago, Gordon Sheppard's film was salvaged by Greenberg and is due for release by Warner Brothers. Completion of editing was stalled by lack of funds.

Greenberg is most excited about **The Neptune Factor**, which is already touted at 20th Century Fox as the big picture for 1973. Fox has guaranteed worldwide distribution, which is rare for a made-in-Canada picture. Being hailed as a viable commercial property, the underwater epic has a \$200,000 commitment from the CFDC.

Bellevue-Pathe, through Greenberg, is also involved with providing completion money for **Lies My Father Told Me**, Jan Kadar's film being shot in Montreal, and Eric Till's **La Guerre, Yes Sir!**

POCA Grants announced to filmmakers.

The Ontario Arts Council has just announced the last of its film and photography grants for this year. In April the Council awarded nineteen film grants worth a total of \$27,000 and thirteen photography grants worth a total of \$8,250. The latest grants include ten to

filmmakers worth \$12,750 and seven to photographers worth \$4,050.

So the Council this year has put out a total of \$52,050 in film and photography grants to forty-nine individuals.

Ron Evans, the Council's film and literary officer, explains that the Council offers a limited number of grants to independent filmmakers for the purpose of "encouraging individual artistic expression through the medium of film." The grants are available only for 16mm. Projects and applicants must be prepared to show previous accomplishment in a 16mm film. In other words, nobody gets a grant to make their first film in 16mm. Two categories of grants offered are: 1) up to \$3,000 for production b) up to \$1,500 for completion. Filmmakers may apply for either but not both categories.

In still photography the levels are the same; a) up to \$3,000 for acknowledged talents, b) up to \$1,500 for emerging or unrecognized talents.

Evans says that the Council will be accepting applicants for both film and photography grants again next February for decision in April, and application forms are available by writing or phoning the Ontario Arts Council, 151 Bloor Street West (961-1660).

The following filmmakers, all from Toronto unless otherwise noted, received grants in April: Anthony Barton, \$500; John Kimberley Cross, \$1,000; Trevor Davies, Guelph, \$1,000; Robert Fresco, \$2,000; Howard Greenspan, Willowdale, \$1,000; Stephen Griffiths, Ottawa, \$2,000; Peter Gross, \$1,000; Tony Hall, \$1,500; Michael Hirsh and Patrick Loubert, \$1,000; Judy Jackson, \$2,000; Gary Johnson, \$1,500; Bonnie Kreps, \$2,000; John Leach, Oakville, \$2,000; Kent Martin, Ottawa, \$1,000; Kenichiro Mimura, \$2,000; Jacques Robin, \$1,500; Paul Saltzman, \$1,000; Detten Schleiermacher, Waterloo, \$2,000; Shin Sugino, \$1,000.

Filmmakers who received grants last month were: Gregory Duffell, \$500; Michael Greig, Ottawa, \$3,000; Tadeusz Jaworski, \$1,000; Mrs. W. Kirkpatrick, Sprucedale, \$300; John LePointe, \$1,200; Don Nixon, Hamilton, \$1,000; Kim Ondaatje, \$1,000; Richard Stringer, \$1,000; Marie Waisberg, \$3,000; Leonard Yakir, \$750.

(reprinted from *RUSHES*, the Toronto Filmmakers Co-op newsletter.)

Canadian Film Awards bigger and better this year?

The organizers of the Canadian Film Awards had to cope with scheduling a record number of feature entries during a limited number of days for jury and

public screenings at the St. Lawrence Arts Centre in Toronto. Three features per day will be shown, in addition to the entries in all the other categories, such as shorts and TV films.

Among recent major productions entered are **The Rowdyman** and **Wedding in White**, which will have its premiere showing at the Awards. Some other recent Canadian features will be notable for their absence. Ivan Reitman's **Cannibal Girls**, John F. Bassett's **Face-Off**, and Jim Margellos' **Another Smith for Paradise** will not be among the competing films. Reitman thinks he has nothing to gain from winning an Etrog, Bassett is complacent about **Face-Off** being the highest grossing English-Canadian picture this year, and besides "the critics panned it, so what chance would I have?" Margellos didn't want to waste the \$100 entry fee, since one of the judges gave Smith a scathing review.

Screenings and judging starts October 8th, and the major awards will be presented in the Cinesphere on October 15th. A special prize named for the late John Grierson will be awarded to the person "who has made an outstanding contribution to film in Canada."

Unanswered questions: how successful was the opening of a CFA office in Montreal in overcoming the apathy and/or antagonism of Québec filmmakers who have boycotted the presentations or have been ignored by the organizers in the past. If the CFA is to become truly representative of the achievements of the Canadian film community en masse, it must strive to embrace and encourage the participation of all active members of that community, from far-out experimental cineastes, to stolid, establishment industrial movie makers, from québécois revolutionnaires, to Edmonton dry cleaners turned movie producers.

We have a long way to go before the Etrog assumes the importance of an Oscar, but that importance is determined by how much attention and respect the public pays to the recipients of the statuettes, and not how much the organizers of the Awards would like their affair to resemble the glittering annual parade of stars at Santa Monica Civic Auditorium.



Feature being shot in Saskatchewan.

John F. Bassett's latest movie is being shot in Delisle, Saskatchewan. Entitled *The Last of the Big Guns*, the film is being directed by Peter Pearson, who took over from the re-cuperating Peter Carter. The script is by Les Rose and Barry Pearson, and director of photography is Don Wilder, CSC. Patrick Spence-Thomas is recording sound. Starring Dale Hadden, a Montreal high-fashion model, the picture is being produced by Agincourt, with CFDC assistance, Jim Margellos associate producer. Peter Carter is regaining his strength and at last report was back at work directing Canadian short stories for CBC.

All still pretty quiet in British Columbia.

(NDP victory notwithstanding!)

Richard Walton of Los Angeles is currently producing and directing a 35mm Panavision feature film "In Pursuit Of..." in Vancouver. He is using an all Canadian cast and crew and is supplying his own financing. Director of Photography is Kelly Duncan, CSC. The picture is for release in the U.S.

Potterton Productions of Montreal are shooting a feature film in Lytton, B.C. Cast and crew details are unavailable, it seems, because it's a non-union production and everyone was flown in from Montreal.

Pyx production well underway in Montreal.

Director Harvey Hart is filming *The Pyx*, from a story by Montreal University professor John Buel. Maxine Samuels is producing the big budget (\$985,000) movie, on a nine week schedule. The CFDC is supporting the production to the tune of \$200,000, \$350,000 is coming from Hollywood, and the rest from private Canadian sources. The film stars Christopher Plummer and Karen Black, plus Lee Booker (Larry Perkins), Jean-Louis Roux, Yvette Brind'amour, and Donald Pilon.

Maxine Samuels was responsible for bringing *Forest Rangers* and *Seaway* to Canadian TV. Prior to starting work on *The Pyx*, she spent eighteen months in Mexico, presumably to save up enough energy for such a huge job.

Media Mosaic workshop to be held in Montreal.

"From November 8 to November 11, 1972, the Ontario Film Association and the National Film Board will co-host a three day workshop entitled, A Media

Mosaic, to be held at the Montreal headquarters of the Film Board.

The 125 participants expected to attend will be librarians, teachers and audio visual personnel from across Canada. During the conference, they will have an opportunity to tour the N.F.B. studios and to see how professional films are produced as well as to participate in discussions about the National Film Board, its changing structure and roles, its films and filmmakers, its methods of film distribution and evaluation, its Challenge for Change programs and its innovative uses of films and videotapes.

Further information is available from: The Secretary, Ontario Film Association, Inc., Box 521, Barrie, Ontario."

Another Ukrainian language film to be shot by Canukr.

CANUKR FILM PRODUCTION LTD. announced the start of their third Ukrainian soundtrack production of an East-mancolor feature film - MARICHKA.

Following the success of its two previous productions, *CRUEL DAWN* and *I SHALL NEVER FORGET*, the studio finished the pre-production stages of *MARICHKA* with the filming to start September, 1972, on a shooting schedule of 6 weeks.

A complete Ukrainian "hutzul" village is being built on the studio lot where most of the film action will take place. The scenes will be filmed on set location with some filming to be done in its own sound stages, in Oshawa, Ontario.

This is the first such film to be made in Canada with partial investment of the Canadian Film Development Corporation. All talent, studio and crew are Canadian.

Women make film examining their status in society.

Edmonton (CP) - A film examining the status of women in Canadian Society is being made in Edmonton by four women who feel the project will fill the gap in an area little explored on film.

After deciding to make a film about women's problems, they sat about gathering ideas for it in a novel way.

They placed a newspaper advertisement inviting to a meeting any woman interested in participating in a documentary film about women.

"The response was fantastic," said Anne Wheeler, 25, co-producer of the yet untitled film.

"About 25 women from 18 to 55 turned up. Some came on their coffee breaks just to talk to other women. There seemed to be an immediate bond between them."

"Many women volunteered to help with the film in any way they could because they felt such rapport with the subject matter and ideals behind making the film."

"We heard some incredible stories. We just let them talk and incorporated as much as possible into the script."

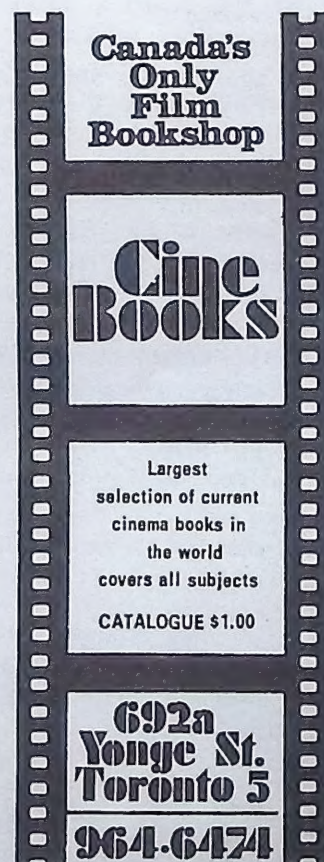
The lead role in the film is being played by one of the women answering the advertisement. She has had no previous acting experience. The fact the film is being made by women for women is no accident.

All four are firmly convinced by their own experiences, and those of other women, that women are not treated as equals in any areas of contemporary Canadian society.

They believe male filmmakers have so far been unsuccessful in realistically portraying some problems facing women.

Anne is nominal organizer of the film. she convinced the other three to apply for a \$10,606 government grant under the Opportunities for Youth program. All four are quick to point out that all aspects of the film's production are co-operative efforts.

The theme is three days in the life of a middle class woman who leaves her marriage in search for her identity.



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Sydney Banks appointed Global vice-president.

Global Communications Limited, Canada's newest television and program service, has reaffirmed its intention to spend some \$6 million per broadcast year with Canadian independent producers, according to Al Bruner, Global president.

The pledge is contained in a letter to independent producers announcing the appointment of Sydney Banks, a company officer, as vice-president, independent program production. Banks will coordinate and stimulate production from all independent producers. Within the next few weeks, he will be seeking meetings with producers and inviting specific programs and ideas.

Sydney Banks, a veteran of the Canadian entertainment industry, is well known as a writer, producer and director for motion pictures, radio, and television. He was founding president of the Directors Guild of Canada and is a member of the Broadcast Executives Society and the AMPPLC.

The Global service, scheduled for operation in January, 1974, will reach 7,300,000 viewers in southern Ontario.

Toronto producer angered at the CBC

Kerry Feltham, Toronto producer of a film on the subject of the Chicago Seven conspiracy trials is angry at the CBC for repeatedly airing the BBC produced Chicago Seven Trials program, and ignoring his film, even though it received rave reviews on the U.S. art house circuit. Canadian content quotas, anyone?

Meanwhile Toronto's CITY-TV goes on the air to prove sex sells.

The newest addition to Toronto's airwaves, Moses Znaimer's CITY-TV, Channel 79, is due on the air September 28th with more flesh than filmmakers in tow. Not only is BBC's Casanova series running uncensored, but Friday night after midnight two sexploitation flicks will be telecast to horrify every true puritan. What's more, filmmaker Ivan Reitman is co-producing a daily hour-long women's program with Joanna Cotrell, which will feature trans-sexuals, lesbians, and prostitutes. Reitman is not the only filmmaker on staff, Ken Lambert (Foxy Lady, The Avengers) has been hired as resident cinematographer, and Peter Rowe is working there as well. CITY-TV is also negotiating for the purchase of eight Canadian feature films, which is commendable. Now if the planned program series of Canadian shorts materializes, maybe Channel 79 will truly become the community station as far as the filmmaking community is concerned.

In B.C. it's the redcoats are coming?

Harry Never Holds, a United Artists release, was filming recently in Vancouver, and the producers wanted to borrow some Mountie uniforms from a wax museum for a scene. The RCMP interfered and threatened to confiscate the uniforms to prevent their use in the movie. The reason? It seems the Dudley Dorights have been getting some unfavorable publicity lately in connection with a Russ Meyer skin flick shot in B.C., in which a couple ended their lovemaking in the woods and got dressed, the man getting back into RCMP breeches and his red coat, with sergeant's stripes, no less.

Preminger to film life of Dr. Norman Bethune.

Otto Preminger has commissioned a feature film script from Lionel Chetwynd, an ex-Montreal writer now living in England. The film is to deal with the life of Dr. Norman Bethune whose name is just coming into prominence in Canada as a result of our closer relations with China. Bethune, who served the Chinese revolution with his medical knowledge and was a personal friend of Mao, is today revered as a folk hero in the People's Republic. Preminger travelled to Montreal personally to raise money for this project. If the film is made, it will be another case of Hollywood recognizing a great Canadian, who has been virtually ignored at home.

Short Bursts, quick cuts, fast jabs.

The Rowdyman was invited to the Karlovy Vary film festival in Czechoslovakia, and writer/star Gordon Pinsent accompanied the print.

Actor/Comedian Dave Broadfoot accused the CBC of banning sharp political satire from its airwaves following the October crisis of 1970. Since, then, according to Broadfoot, only bland, Hart Pomerantz-Lorne Michaels kind of comedy is allowed.

OECA, Channel 19 producer Carol Armstrong's fifteen minute film entitled *Must I? May I?* won a special gold medal at the Atlanta International Film Festival, winning over many big budget, hour long films.

Famous Players is renovating the Toronto Imperial theatre into six theatres at estimated cost of \$700,000. Those big lines outside *The Godfather* helped to pay for it.

Don Shebib's latest feature *Get Back* is being produced by Chalmers Adams, 26 year-old ex-head of the CFDC's Toronto's office. Adams is turning the experience he gained doling out money to good use now trying to procure it. The 400 thousand dollar budget is half-financed by the CFDC (was the initial turndown of the Shebib script while Adams was still with the Corporation a political move to avoid any appearance of a conflict of interest?) and the rest is from Famous Players and private sources. The eight week shooting schedule starts late September, one location is Sudbury. The film concerns 30 year-old ex-surfers who commit a robbery under the impression that the money will lead them back to the happier time of their youth. (What happier, hadn't they seen *Rip-Off*?)

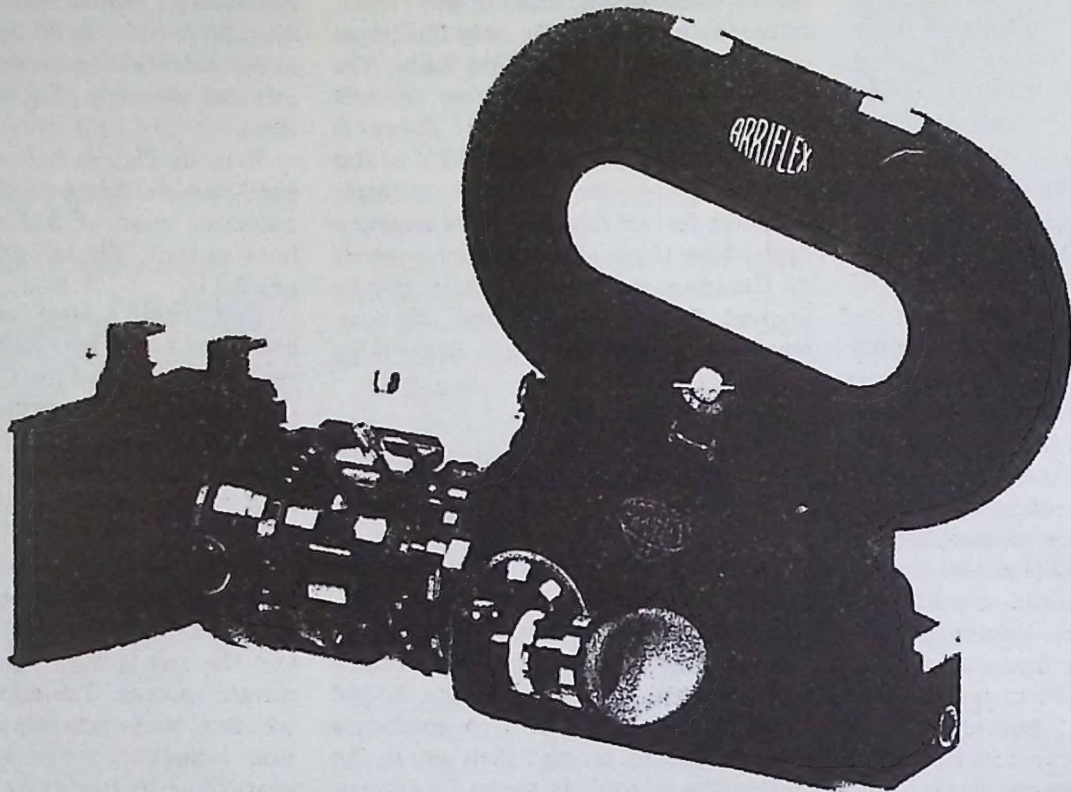
Bennett Fode might turn New Yorker into exploitation house

Toronto's New Yorker theatre has closed down for extensive alterations, and rumors abound that Bennett Fode is considering switching from quality films to either action double bills or sexploitation films for money reasons.

A name change is also in the works for the movie house, where Fode has been showing quality, art house type films for the past ten years. He also helped to launch *Going Down the Road* and *Rip-Off* having had production interest in both films. The theatre will re-open for a trial run with *Marjoe*, and depending on the box-office for the avant-garde type film, the decision will be made to give quality another chance or get filthy rich with smut. So if audience s stay away from *Marjoe*, it's *Faster, Pussycat, Kill, Kill!* at the Nude Yorker.

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TECHNICAL NEWS

Image Transform of Canada

by Harris Kirshenbaum

Videotape to film transfers are becoming more practical almost every day. The people at Image Transform of Canada, headed by John Lowry, are making large forward strides in this direction, according to company vice president, Bob Sher.

Lowry's process involves an electronic method of transfer which is in no way similar to kinescope recording — this is not a process of photographing a television monitor. Although the company will give no word on how the process works, they will say that it is completely new.

Negotiations are underway with a Québec producer to make a Canadian feature film using the transform process. As of this writing, contracts are incomplete, and information cannot be released. However, Cinema Canada will follow the production of this film, and we will have more on it in future issues. The film will be shot in a television studio in Montreal, and the finished, edited videotape will be transformed at Image Transform's California laboratory.

To date, most of Image Transform's orders have been television commercials, which enjoy many of the advantages of video tape production including multiple camera setups, instant playback, and budgetary considerations. While Mr. Sher is the first to admit that there are situations where video shooting is impractical, eventually the "transform" process promises to be good enough to intercut with film original.

The videotape system is still relatively immobile compared to self-contained film equipment. But where studio shooting is possible, it is to the advantage of the filmmaker to use the video system and then go through "transform". Use of computerized VTR editing will allow much faster production of feature films, to the point where it should be possible to shoot, edit, transform, sound mix, and have the film in theatres within two months. The advantages to the producer are obvious, in terms of return of investment, but the filmmaker himself will benefit from the increase in speed as well.

Image Transform has also developed a modification for television systems which gives an increase in the number of scan lines, from the standard 525 to 655, along with a compression of the image for increased detail. Any camera and VTR combination can be adapted to this increase, the net result being an even better final film image. There are cinematographers who are actively involved in experimenting with the process to find out just what changes must be made in shooting techniques to yield the highest quality.

There are no claims of perfection from those who handle this system, but there are promises of constant improvement. Currently, the process is certainly good enough to pass by the average theatre-goer. Lowry and his team of engineers hope to work to the point where electronic original will be every bit as good as film original. They see no reason why this is not possible.

They make it clear, however, that the finished product is totally dependent on the quality of the original recording. For this reason, they are limiting their work to the professional standard of two-inch quadraplex videotape. Experiments with one-inch helical scan recordings have not been made. Transforms can be made to 70, 35, 16, or Super 8mm film. Special effects can be incorporated at the video stage by the electronic effects generators.

While the electronic image will not compare favorably with 70mm original, it is the medium-budget film that will best make use of the transform process. Savings can be realized in video shooting that will more than offset the cost of the transform. The process seems to apply itself without problem to the Canadian feature film industry.



New product release.

The Stuart R. Cody Company of Boston introduces a new product, the S-30 Playback Synchronizer. The unit is an accessory to Kudelski's Nagra SN, the professional pocket recorder.

The filmmaker, using a crystal-controlled camera such as Eclair's ACL, may place the SN Recorder and microphone on his subject, eliminating both the soundman and his array of microphones, booms, and recording equipment.

During playback, the S-30 Synchronizer senses and retrieves a 30 Hertz signal generated by a crystal clock and recorded inaudibly on the Nagra SN's 1/8" tape. This synchronizing signal is compared to the power line by the S-30 and tape playback speed is controlled to match sound to picture, eliminating "sync drift."

Audio playback signals are amplified within the S-30. The output is +4 dbm at 600 ohms unbalanced, and is sent to a sprocketed film recorder through banana plugs.

Other features are a front panel audio gain control and an internal regulated power supply and charger, allowing the SN to use nickel cadmium batteries.

The S-30 Playback Synchronizer is priced at \$549.50.

The Cody Company has also developed a miniature wireless switch for the SN Recorder, allowing it to be started and stopped by the cameraman. Operating in the VHF bands, it has proven to be very reliable. The wireless control package can also control other tape recorders. It is marketed on a custom made basis only.

S-30 SYNCHRONIZER (FOR NAGRA SN RECORDERS)

The S-30 Synchronizer combines a signal conditioner, speed resolver and battery charger for the Nagra SN recorder. The device extracts a reference signal from the Nagra SN audio signal and synchronizes the SN playback speed to match the absolute recorded speed.

*Completely self-contained unit requires no modification to Nagra SN recorder.

*Wide locking range: +3%, -4% speed error.

Internal regulated supply powers SN recorder.

*Built-in charger (switch selectable) enables simultaneous charging of nickel-cadmium SN batteries.

*Speed Correction/Pilot Level meter.

*Test socket for observing speed tracking on oscilloscope.

The signal conditioner circuit contains cascaded active filters specially designed for slow transient response and sharp cutoff, insuring maximum phase lock stability under conditions of large pilot level variations. The phase lock loop incorporates a pilot level threshold circuit for wide locking range and high noise immunity.

Price: \$549.50.

Optional Accessories (Inquire for prices.)

*Nicaid battery unit, SNN450

*Marker pen output circuit

*Manual Speed Control for correction above +3%, below -4%

*Loudspeaker unit

Technical specifications

OUTPUT LEVEL: +4 dbm program, unbal., var. (clips at 20dbm)

OUTPUT IMPEDENCE: 600 ohms

ROLLOFF FILTER: -12 dbm at 30 Hz, 6 db per octave

FREQUENCY RESPONSE: +1 db, -3 db (100 Hz to 15 KC)

INPUT FROM SN AUDIO: 1V RMS max.

PILOT INPUT COMPONENT: 30 Hz, 10 mV RMS nominal, +200%, -50%

RESOLVING RANGE: Locking range: +3%, -4% SN speed error Tracking range: +4%, -5% SN speed error

EXTERNAL POWER OUTPUT: 3V, 200ma max.

CHARGER OUTPUT: 50ma 3V max.

DIMENSIONS: 8.75" X 7.0" X 3.5"

Eastman Colour Negative II

by Peter Benison

On August 15th, Kodak held simultaneous presentations around the world to introduce a new camera stock.

They call it Eastman Colour Negative II, no. 5247 (35mm) and 7247 (16mm). It is supposed to be an improvement over the current negative stocks 5254 and 7254.

The presentation involved showing two 16mm prints side by side to compare the old and the new and members of the 'industry' were invited to comment. The show was quite flexible: any pair could be shown again or in any combination, since each three minute roll of film was on a separate reel.

The scheduled show presented these pairs:

OLD

16mm neg. 7254 - print 7381

16mm neg. 7254 - CR 17249 print 7381

35mm rev. 5254 - 7249 7381

16mm rev. 7252 - 7271 - 7381

NEW

16mm neg. 7247 - print 7381

16mm 7247 - 7249 print 7381

35mm 5247 - 7249 print 7381

16mm 7247 - 7249 print 7381

In addition to the above, 7247 - 7381 and 7247 - 7249 - 7381 were shown with each other to see the difference through the CRI and 7254 - 7249 - 7381 and 7252 - 7271 - 7381 were shown to compare 16mm negative with 16mm reversal systems.

This stock promised to have a sharper image than the '54 negative and certain advantages in processing. Kodak claims that ecological improvements have been made in the chemicals and costs of same would be down. In addition, processing time - not including drying - should now only require 13 to 18 minutes instead of the previous 45 minutes.

At the ten-thirty a.m. showing in Montreal, the audience was not overly enthusiastic. While many felt that the new stock was a little sharper when the two were viewed side by side, they didn't think there was enough difference to be noticed when the films were shown one after the other. The scenes viewed included controlled interior lighting as well as an outdoor garden scene, a plant or factory interior, and a night police/ambulance shot. It was the controlled interiors that showed the most improvements, but the shadow areas tended to green. The large areas of green in the garden scene were quite different, lacking the yellows that make the green in the old stock much richer.

While the ASA Exposure Index of the new stock is rated at 100, the same as '54 negatives, it is not recommended to push the new '47 stock. Other manipulations are not advised either (overexposure, underdevelopment, pre-fogging raw stock, etc.) This limits the creative cinematographer and appears to be a backward step.

We've all had trouble with the labs at one point or another, and I wonder if these rigid conditions will increase these incidents! The grain just doesn't compare with the 7252 for blow-ups, so it really isn't the ultimate camera stock at this time. In some instances the whites seemed to be crisper in the new stock, but after a comparison of both projector lamps, it was discovered that they weren't perfectly matched. Although we were told that the prints were balanced at 5400° Kelvin, we didn't see them projected at this color temperature.

Of course all the research and specifications aren't available or complete at this time and we'll have to wait and watch for new developments.

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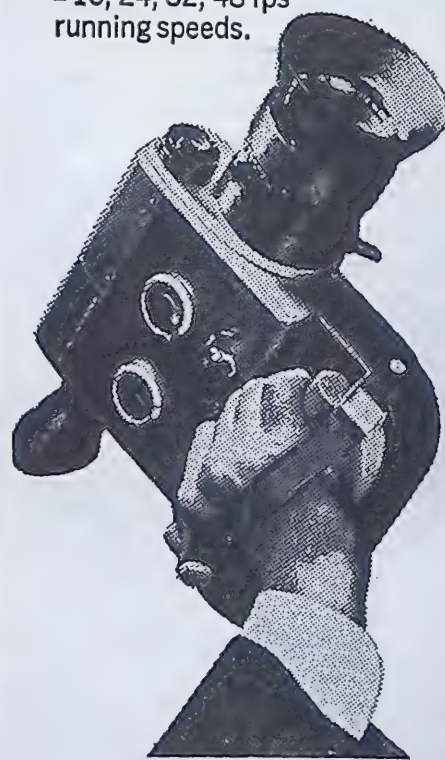
■ 13-76mm f/1.6 Canon 5.84:1 zoom lens.

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Two or Three Things We Know About the Canadian Film Audience ...

by A. Ibrányi-Kiss

During the "Naked Came the Maple Leaf" festival of Canadian films at the Poor Alex, a questionnaire was handed out to the audience for several weeks. Designed by Sandra Gathercole, who is in charge of publicity for the theatre, its aim was to find out a bit more about who goes to see Canadian films, and why. The following lists the tentative results with some conclusions, and comments from the audience.

1. DID YOU ENJOY THE CANADIAN FILM YOU HAVE JUST SEEN?

	Per Cent
Yes	92
No	1
Neutral	7

2. HOW DID YOU HEAR ABOUT THIS FILM?

	Per Cent
Newspaper ads	33
Listings or brochures	17
Radio	3
Magazine or news article	8
Friends	34
Unspecified	5

3. ALL ELSE BEING EQUAL, ARE YOU MORE INTERESTED OR LESS INTERESTED IN SEEING A FILM WHICH IS IDENTIFIED AS CANADIAN?

	Per Cent
More	75
Less	4
Neutral	21

4. WOULD YOU GO TO MORE CANADIAN FILMS IF THEY WERE SHOWN?

	Per Cent
Yes	89
No	—
Neutral	11

5. DO YOU ATTEND FILMS FREQUENTLY?

	Per Cent
Yes	53
No	37
Neutral	10

6. HAVE YOU SEEN ANY OTHER CANADIAN FEATURE FILM?

	Per Cent
Yes	80
No	16
Neutral	4

7. WHAT IS YOUR AGE BRACKET?

	Per Cent
Under 20	3
20-30	73
30-40	13
Over 40	7
Unspecified	4

Question No. 1. The audience was generally very favorable to the films. The neutral element explained that, "I don't know if 'enjoy' is the right word! Very provoking, probing, etc." One person wrote, "I really don't know. I'm not sure if I could ever feel anything again." Both of these answers came after viewing Michael Snow's *La Région Centrale*. It is quite fair to assume that many of the people who saw either that film, or any of the other films that do not readily fit into the category of entertaining movies, wound up with a neutral response to that question.

Question No. 2. The recommendations of friends still account for slightly more than a third of those attending. However, another one-third mentioned newspaper ads and many people wrote that they had heard about the series from several different sources. There was only one viewer who came because of the sign on the telephone pole! Other reasons for coming were, "I knew the artist" and "Because it is in French". In all fairness to both the films and the viewers, the next questionnaire ought to be in both French and English. Nonetheless, publicity still seems to be a problem. It is either not reaching enough people, or reaching only those who had already decided to come after hearing about the series from friends.

Question No. 3. When asked about being more or less interested in seeing a Canadian film, all else being equal; one person wrote only that it was a 'loaded' question. Of the 25 per cent who answered either 'no' or were 'neutral', all mentioned that the origin of a film is not the major reason for them to see it; and that they are far more interested in the content and quality of a film than in whether it is Canadian or not. However, three out of four people answered an overwhelming 'yes' and most mentioned that they were interested in all Canadian culture and Canadian life in general. Films are definitely being touched by the new wave of nationalism.

Question No. 4. The 11 per cent neutral response to this question was again due to the same reason as in the previous question. Again, people gener-

ally wrote that they would see any film that is good, regardless of origin. However, fully 89 per cent answered that after seeing the film in question, they would definitely see more Canadian films. One person commented, "Why not? I've nothing against Canadian filmmakers!"

Question No. 5. It is very interesting to note that almost half of the people who came to the Poor Alex are not frequent filmgoers. This is very important since it shows that Canadian films are drawing viewers who otherwise wouldn't go to the movies. This definitely ties in with the new interest in the Canadian arts, and with the growing pride of Canadians in themselves.

Question No. 6. Although 80 per cent of the audience had seen other Canadian features, one must note that quite a few wrote, "Yes, most of the ones in your series." Thus, before the festival, many had not seen any Canadian films. The other films seen were mainly *Mon Oncle Antoine*, *Goin' Down The Road*, and *The Rowdyman*. One viewer commented with, "Yes, only *Goin' Down The Road* which I enjoyed on television. I'll admit that I was leery of spending money on it, yet ironically, I let my wife talk me into seeing *Love Story* in which I was led down the road." Only one person answered that question with, "Yes, all of them." (WOW!!!)

Question No. 7. Predictably, 77 per cent of the audience were under the age of 30. What is encouraging, though, is that 20 per cent of the theatre-goers were over 30, which is a higher figure than for commercial theatres. Again, it seems that Canadian films are tapping a more 'mature' audience and one which ordinarily does not see films. (Money-men take note!)

One interesting comment in answer to whether one goes to movies frequently was, "I used to, but due to babysitting problems, don't now." Day-care in theatres, anyone? Another person decided to comment on the introduction to the questionnaire, which stated 'we would like to know more about you' with, "Flattered, but I must confess I blush easily and have been known to break out in hives when questioned about my relationship with my mother." (Questionnaire designers — beware!) One important request was that more be published about the films before they are shown so that "... one has some background before coming or deciding whether to come or not."

If you would like to add your comments to these, all you have to do is go to the Poor Alex and see a Canadian film. 100 per cent of the responders to the questionnaire did.

LES QUEBÉCOIS



Pascal Gélinas' first feature **MONTREAL BLUES** is Canada's official entry at the Pesaro Festival of New Cinema, one of Europe's most serious film festivals. The film will have its Canadian 'avant-première' at the Cinémathèque québécoise on September 14th, and is due for fall release, with France Film distributing.

LA MAUDITE GALETTE, Denys Arcand's already notorious film (Semaine de la critique at Cannes, Poitiers, and London), opened in Montréal on September 7th at the St. Denis theatre. **GALETTE** is about gangsters, the underworld, the dregs of humanity who live a life of hold-ups, guns, and murders. Jacques Benoit wrote the scenario of the film, which stars Luce Guilbeault, René Caron, Marcel Sabourin and J-Léo Gagnon. **LA MAUDITE GALETTE** was produced by CINAK Ltée, with the participation of Carle-Lamy Ltée, Compagnie France Film, and the CFDC. Le Monde called **GALETTE** "perhaps the first authentic masterpiece of fiction from the cinema québécois. . ."

Gilles Carle's **LES MALES** has had a good summer box-office in Paris. His latest film, **LA VRAIE NATURE DE BERNADETTE**, will open in four or five Paris theatres in late September.

Deny Héroux' **LES ARPENTS DE NEIGE**, an historical spectacular, will open in Québec for Christmas.

"New Cinema from Québec" was honored at London's National Film Theatre August 21st to 30th. Seven features were part of the show assembled by the Con-

seil québécois pour la diffusion du cinéma: **LA MAUDITE GALETTE**, **MON ONCLE ANTOINE**, **LES MALES**, **LES MAUDITS SAUVAGES**, **L'ACADIE**, **L'ACADIE**, **LE MEPRIS N'AURA QU'UN TEMPS**, and **UNE QUESTION DE VIE**.

In the program booklet of the National Film Theatre Ken Wlaschin wrote:

"French-Canadian films are virtually unknown in Britain despite the impact they have been making at international festivals during the past ten years. The Province of Québec, an island of French culture in the ocean of Anglo-Saxon North America, has virtually created a nationalistic cinema without a nation and has become one of the important centres of the new cinema movement. With a French speaking population of under five million, Québec now produces and supports over 20 feature films each year, few of which are commercially distributed in other parts of Canada or abroad. Made on low budgets and usually with the assistance of the National Film Board of Canada and the Canadian Film Development Corporation, these films are 'local' in the best sense, pinpointing the lives, problems, concerns, history and development of French speaking Canada. This short introduction to the 'cinéma québécois' is therefore a particularly exciting occasion as it will enable English audiences to discover how a regional cinema, which Britain is sadly lacking, can develop into a major cultural force. The quality of these films, despite their small budgets, is very high indeed and directors like Gilles Carle and Claude Jutra are making films that deserve international recognition. This series includes the work of most of the established Québec directors (Carle, Jutra, Lefebvre, Brault, Perrault) as well as notable first films. It has been made possible by the assistance of the Office du Film du Québec, the Conseil québécois pour la diffusion du cinéma, the National Film Board of Canada, Faroun Films, Cinak, Les Ateliers audiovisuels du Québec and particularly Robert Daudelin and W.S. Jobbins."

The week of Canadian Films in Verona, Italy, labelled **IL NUOVO CINEMA CANADESE**, was very well attended and extensively covered by the Italian press (Milan, Rome, Turin, Verona). Many filmmakers introduced their films and discussed them with the public: Arthur Lamothe, Yves Leduc, Gilles Carle, Jean Chabot, Jacques Gagné, Robert Daudelin, Jean-Paul Vanasse and Gilles Marsolais participated in this important presentation.

George Kaczender is finishing the shooting of **U TURN**.

Jean-Claude Labrecque's **LES SMATTES** will be representing Canada at the International Festival **JOURNÉE CINÉMATOGRAPHIQUE** of Carthage, Tunisia, in late September. Labrecque will be attending. André Pâquet, formerly of Cinémathèque québécoise, will be on the jury.

MON ONCLE ANTOINE will be the official Québec entry in Mexico's **Muestra internacional de cine**, in November. The film is presently being subtitled in Span-





UNE ÉQUIPE HEUREUSE UNE ÉQUIPE SYNDIQUÉE

SNC

ish by T.S.T. in Montréal.

The French Federation of Film Societies has shown all of Jean-Pierre Lefebvre's films (Nine features and one short) to its animators, from September 2nd to the 9th, in Marly-le-Roy, near Paris. Lefebvre was on hand to introduce every program, and to discuss his films, such as *LES MAUDITS SAUVAGES*, *JUSQU'AU COEUR*, *Q-BEC MY LOVE*, and *MON AMIE PIERRETTE*. This exhibition was organized jointly by the Federation of Film Societies and the Conseil québécois.

Lefebvre was also one of the québécois filmmakers who travelled to Toronto this summer (which is more unusual, than them going to Europe) to attend the screenings of their films during the festival of Canadian films at the Poor Alex. Gilles Carle, Claude Jutra, and Michel Brault were the others whose works (*LE VIOL D'UNE JEUNE FILLE DEUCE*, *A TOUT PRENDRE*, *MON ONCLE ANTOINE*, and *L'ACADIE, L'ACADIE*) were shown for one week to enthusiastic and predominantly young audiences at the Naked Came the Maple Leaf festival. During the course of their stay each was besieged by reporters and they all had very hectic schedules. The critical response was mixed, but audiences were

unanimous in their desire to see more Canadian and Québec films.

Gilles Carle is finishing editing on his new feature *LA MORT D'UN BUCHERON* (The Death of a Lumberjack), based on an actual incident in rural Québec in which a number of woodcutters lost their lives. He is very eager to continue shooting on *LES CORPS CELESTES* (Heavenly Bodies), which story is set in Kirkland Lake in 1939, and concerns seven prostitutes and a procurer, preparing a new brothel for its grand opening. Carle also got excited about the pulse of Toronto when he visited there during the summer, and expressed interest in shooting a film trying to capture that pulse.

André Thériberge is also finishing editing on a new feature, with Yves Leduc at the National Film Board.

Pierre Perrault and Bernard Gosselin are shooting at James Bay. Also shooting are Larry Kent on *KEEP IT IN THE FAMILY* (KIT producing), Denis Héroux on *J'AI MON VOYAGE* (KIT producing), Jean Dansereau on *FLORALIE OU ESTU?* (Les Ateliers du cinéma québécois producing), and Jan Kadar on *LIES MY FATHER TOLD ME* (Pentacle VIII producing).

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(author of "The Five C's")

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Book off the press October 25th.



It is a rare experience to see the future. I saw it in a converted fur store in downtown Montréal under the name Videographe. Videographe is a videotape production centre, a video-theatre, a technical research laboratory, and a free video distribution service. More than that, it is complete and free access to the half inch videotape medium for anyone with a good idea and a desire to realize that idea — no experience necessary.

Videographe is sandwiched like a time machine on Rue St-Denis between two museums (the St-Denis Cinéma and the Cinémathèque québécoise) that seem to hold artifacts of a golden age passing. One can easily imagine the fascination of the nickelodeon or kinetoscope in their time by walking into the storefront Videographe.

There is a sense of energy and excitement when people are participating and creating their environment rather than being mystified and carried along by it. That excitement is visible 24 hours 7 days a week in the faces of the young people editing tapes, looking into monitors, seeing themselves alive. Everyone at Videographe has that excitement and sense of accomplishment.

It all began last November when the National Film Board's French counterpart to the Challenge for Change program, Société Nouvelle, approved Robert Forget's idea. He wanted to increase public access to media by creating an open resource centre that people could come to rather than selecting groups and going to them as Challenge for Change does.

Forget is a 34 year old biologist with a passion for technical as well as social innovation. He has been with the French section of the National Film Board since 1965 as both an executive producer and director of educational film.

"The project", Forget says, "began by trying to evaluate the reasons which limited people's access to media. The main

reason was expense, so we adopted a format that was cheap and universal — half inch videotape." However, this medium is still technically less advanced than inch or two inch videotape thus Videographe was designed as a technical laboratory.

"A project of the size of Videographe was needed before we could break through with technical research. Now 12 per cent of the budget of Videographe is being spent on just that. Equipment modifications which allow closer editing and more flexible sound mixing.

"Still it is difficult to get access to technical information and technicians. Unfortunately most of the technicians at the NFB are only interested in keeping the machines running and not increasing quality control. They think we are playing with toys.

"We can push the medium. We have solved the editing problem and we will get colour and larger screens by projection in a few months. There is a video projection system with a 100 inch base now."

Improving the quality of the machines was one problem and improving the quality of production was another.

"We found that quality of video production was related to distribution. If there is no audience people don't do their best. So we tried to break the vicious circle by developing distribution to build higher motivation. The quality of production increases through feedback from the public to the video producers."

Videographe distributes tapes throughout Québec to universities, cegeps, cultural centres, community television, anywhere that asks. All the tape consumer need do is send Videographe a blank tape with a request for a certain program from their catalogue. Videographe makes a copy and sends it back without charge.

"At present we have 50 finished productions and 40 works

in progress. They range from four minutes to one hour and there is one 90 minute videofeature in production. We have 200 tapes in circulation at 60 different places in Québec. People across the province also send us their own productions. People using video are production oriented rather than only consumer oriented like users of film seem to be."

Forget says the only limitation to using Videographe is to have a good idea. There is a committee that decides which ideas are good.

"We take the cultural approach and are completely open about projects. There are no ideological or social prerequisites. You have to prime the pump to start it operating. For this pump the water is *content*. I wouldn't care if a group's initial VTR experience is gained through producing a fairy tale. As people become more competent they will become a resource for their community. But first they must gain expertise and learn to think for themselves."

If the committee approves an idea, the project is given a budget which includes the use of a Sony portapak, free tapes, and a free poster after the tape is finished. Videographe teaches the producer-to-be how to use the equipment and the equipment always seems to be in use. The editing modules are booked 24 hours a day days in advance. The portapaks are out god-sometimes-doesn't-know-where.

The finished tapes cover a wide range of subjects both in drama and documentary style about the things that concern the producer who is typically a young Québécois. These concerns range from the predictable pollution to Pierre Vallières working in Mont-Laurier, the October crisis and the FLQ, hitch-hiking, a pantomime show, a suicide fantasy, the problems the new airport is causing at St-Scholastique, and on and on.

The producer of the completed videotape or a friend designs a poster which videographe prints and distributes. Most of the posters have the beautiful simplicity of children's art and reveal the essence of each tape with much greater clarity than the usually pretentious commercial film posters. An evening is then reserved at the video-theatre and newspaper ads are placed.

The Montréal storefront which houses the studio.



photo: Michel Pilon



photo: Charles Binamé

Robert Forget, director of Videographe.

The theatre is a large room at Videographe with six 24" monitors suspended in a tight circle from the centre of the ceiling. One hundred and twenty seats are arranged in four rows around the edge of the room facing each monitor. Admission to the theatre is free and every seat is usually taken at the nightly shows. After the program the audience and producer talk, criticize, and learn more about each other in a process that sometimes lasts for hours.

The tape is then placed in the catalogue and stored at Videographe. Anyone can come in off the street at any hour of the day or night to see the production of his choice on a monitor. Of course, he can also send in a blank tape for a free dupe.

The ripples from this experiment are spreading beyond Videographe's own facilities. Radio-Canada has produced several television programs about and with Videographe. Even the commercial French-language channel 10 presents Videographe productions and producers to its 350,000 viewers on a regular basis. O.R.T.F. has come from Paris to make a program on what Videographe is doing. Since Videographe operates in French, English Canada (with the understandable exception of the Challenge for Change newsletter) has completely ignored its existence.

Now that the National Film Board is transferring the better tapes into 16mm film for distribution to community groups, perhaps sub-titles are not far away. One tape that has been transferred is Lise Bélanger's *S'AIMER TOUTE UNE VIE*. This tape is about a woman who separates from her husband and must learn how to cope with a new life taking care of her children alone.

"In Chibougamou they videotaped the reaction to this tape and sent it to us. It was tremendous. People are making imaginative use of the tapes they ask us for."

In the future people will get a chance to make imaginative use of new animation equipment. Forget realizes that price and ease of use is crucial to accessibility. The more complex and expensive the medium, the farther away it is from the common man.

"We have designed a single frame animation videotape

machine that costs only \$1350. We are using the Sony 3650 with \$150 in new parts to create the animation system. One person can use it and it will provide four second continuous feedback. The operator will be learning by doing. We are not setting up an animation table because that specializes thinking into using cells, turning handles, and the like. With this it will be possible to reanimate people like McLaren does or provide instant rushes for film shoots without processing. Animation will be easy.

"To my knowledge the only other video animation machine is the Ampex HS-200 which nobody uses. It is a videodisk and computer that requires a \$65,000 colour camera with operator, the \$120,000 HS-200 with another operator, the 2 inch machine with another operator, and the disk only runs for 30 seconds.

Videographe is starting a new project in late September to try and reach people who don't come down to Rue St-Denis. The experiment is called Selectovision or perhaps more accurately, dial-a-tape. About 500 subscribers hooked into a small cable system in the eastern townships outside Montréal will get a catalogue in the mail from Videographe. Then every day between 2 p.m. and 2 a.m. the subscriber will be able to select any program from the catalogue, telephone his selection to the cable station, and see it on his television set.

There will be two channels in use with a "tape jockey" and playlist on one channel in split screen (so he doesn't really need the catalogue to know what programs are available). The requested tapes will be played on the other channel. The viewer will be able to phone in his reaction to the programs and talk to the tape jockey.

What's next? Forget's eyes widen. "After this we might send mobile videotheques around from cable system to cable system. Soon there will be a UHF educational channel in Québec and with most of the technical problems solved the rest is just imagination."

The most amazing thing about Videographe is how so much imagination can cost so little money. The budget from Société Nouvelle for the first year of operation is \$200,000 or one modest feature film. This year \$35,000 went for equipment (including 8 portapaks, 4 editing modules, 6 monitors, and parts); \$25,000 for tape; \$25,000 for production expenses; \$30,000 for posters, ads, catalogues, mailing; \$10,000 to rent the fur store and fix it up; and \$80,000 to pay the people who make the imagination run smoothly.

They are Robert Forget, director; Jacques Benoit, Technical Director; Roselin Breton, administration; Monique Larocque, Program and Publicity; Jean-Pierre Masse, Coordinator of Production; and Pierre Devroede, Theatre and Print Service.

Videographe is a successful experiment, but it will remain in the future until there is a Videographe in every city in the country. The cost of such a network would be much less than the refitting of the HMCS Bonaventure and the benefit to all of us would be incomparably greater. ●

Kirwan Cox is chairman of the Board of Directors, Canadian Filmmakers' Distribution Centre, and President of the Great Canadian Moving Picture Company, established in Montréal for the purpose of privately producing Canadian motion pictures. He has been actively promoting the cause of Canadian films for a number of years.

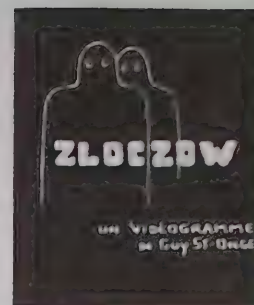
The editing module at Vidéographe.



ZLOCZOW
Guy St-Onge, 1971
20 minutes

BSCQ-31672 **pour tous**

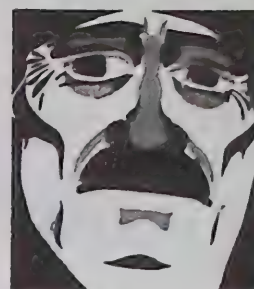
Existe-t-il d'autres valeurs que l'argent, le confort, la sécurité et la respectabilité?
C'est la constellation vue par son jeune auteur de dix-sept ans.
La ville est en proie à un développement désordonné, à la pollution sonore, visuelle et atmosphérique. Un matin, un travailleur-exemplaire, d'une mine désinvolte, est hanté par l'omniprésence de l'inquiétude et de l'angoisse, symbolisées ici par deux infirmiers anonymes, munis d'une civière. Ils le suivent continuellement, espérant le faire fléchir sous le flot grandissant de l'absurde de l'existence d'ETRE.



JE SUIS DE STE-SCHO
Henri Stadt, 1971
45 minutes

BSCQ-31677 **pour tous**

Sainte-Scholastique doit disparaître devant le prestigieux projet du futur aéroport international. Très sensible à la vie qui l'entoure, aux événements qui modèlent le destin du monde, Hector Gratton, soixante-dix ans, traduit tantôt avec douceur, tantôt avec violence sa perception devant l'anéantissement de son village natal.



ODE A LA JOIE
Richard Robesco, 1971
25 minutes

BSCQ-31671 **pour tous**

Un vieillard à qui les années commencent à peser repasse les principales étapes de sa vie. Une vie où les deuils n'ont pas été absents.

Il capte avec un rare bonheur l'unique et étincelante beauté de sa vie; son enfance à la campagne.

"A toi, les rêves de fée, et peut-être aussi le langage en pleine réalité."

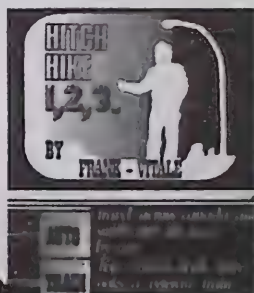


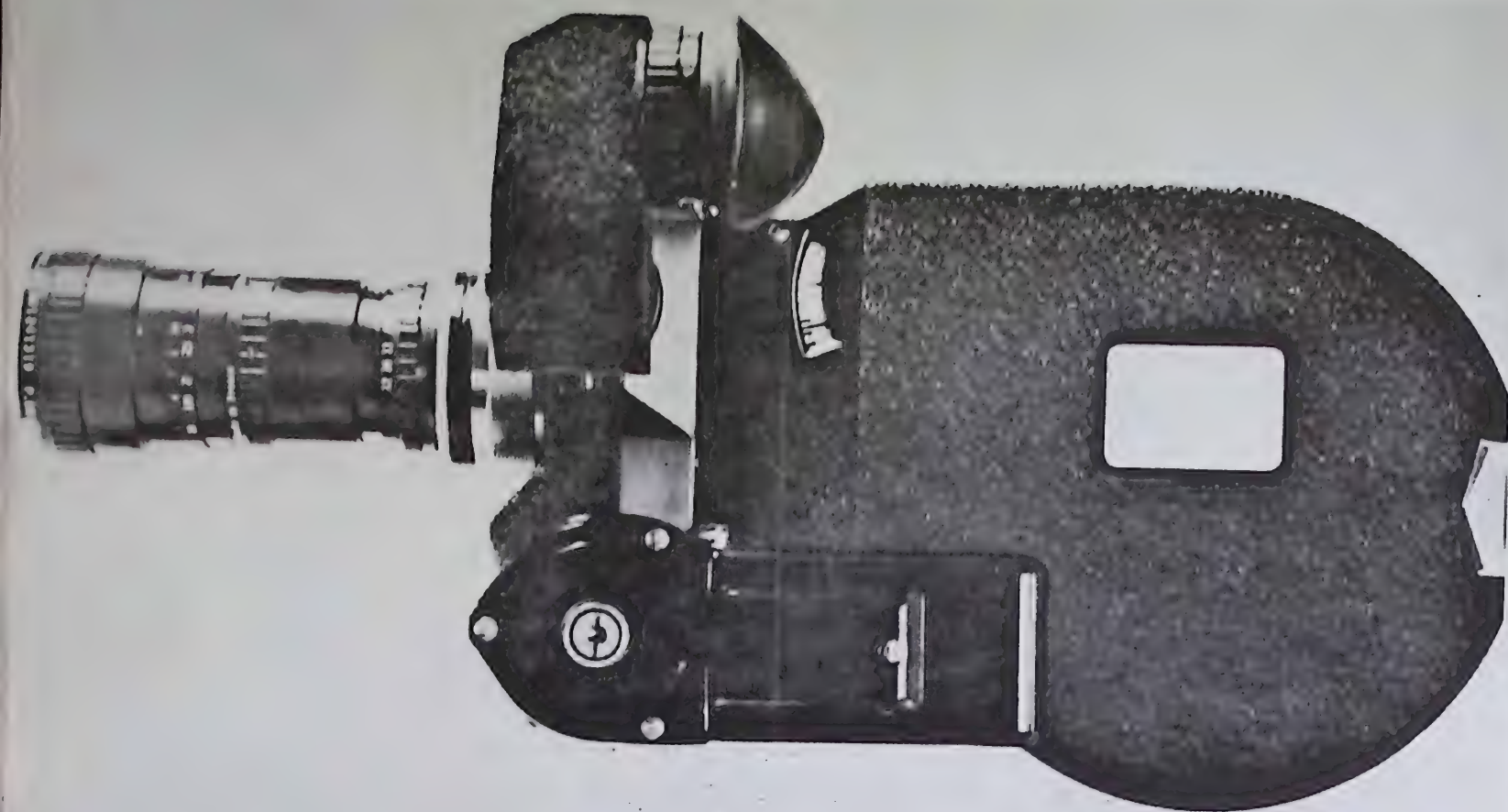
HITCH-HIKING
Frank Vitale, 1972
40 minutes

BSCQ-31877 **pour tous**

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Stratford 8th International Film Festival

by Harris Kirshenbaum

The Stratford Film Festival took place from September 16 to the 23rd. The only Canadian film in the excellent programme of some 26 award-winning features was *La Maudite Galette*, directed by Denys Arcand. This screening was the Ontario premiere of the film which opened in Montreal on September 7.

Most of the features shown have received recognition at film festivals around the world. Charlton Heston's *Antony and Cleopatra* opened the proceedings, followed by *Malpertuis* (Belgium) directed by Harry Kumel with Orson Welles and Susan Hampshire; *Days and Nights in the Forest* (India) (Berlin Festival) Directed by Satyajit Ray; *Homo Eroticus* (Italy) (Locarno Festival) by Marco Vicario; *Dodeska-Den* (Japan) (Venice Festival) by Akira Kurosawa; *Lokis — The Bear* (Poland) (Venice Festival) by Janusz Majewski; *Family Life* (Britain) (Cannes Festival) by Ken Loach with Sandy Ratcliff; *Miss Julie* (Britain) (Cannes Festival) by Robin Phillips from the Strindberg play, *Savages* (USA) (Cannes Festival) by James Ivory; *Sweet Sweetback's Baadass Song* (USA) by Melvin Van Peebles; *Hail* (USA) (Cannes Festival) by Fred Levinson; *Honeymoon* (Sweden) (Berlin Festival) by Claes Lundberg; *Under Milk Wood* (Britain) (Cannes Festival) by Andrew Sinclair with Burton, Taylor and Peter O'Toole; *The Harder They Come* (Jamaica) (Venice Festival) by Perry Henzell; *Bartleby* (Britain) (Cannes Festival) by Anthony Friedmann with Paul Scofield.

The other highlight of the festival was the series of matinees, featuring musicals of the thirties like *Flying Down to Rio*, *The Gay Divorcee*, *Top Hat*, *Gold Diggers of 1933*, 35 and 37. One afternoon programme was a lecture and screening by Charles Hofmann regarding music for film. Mr. Hofmann is the resident pianist with Eastman House Film Archives in Rochester, and previously held the same position with the Museum of Modern Art in New York. He has recently been hard at work creating scores for numerous Chaplin shorts.

Jackie Burroughs has the lead in feature film

The National Film Board of Canada is producing a feature film tentatively entitled *Conflict Canada*. Jackie Burroughs, well-known Canadian actress, was given the lead role in the picture. Gerard Parkes, David Balcer, and Dennis Kalman also have roles.

The CBC television network is 20 years old as of September 8, 1972.

Sweet Sweetback's Baadassss Censor

The thorn in the side of the silver screen in Ontario, Censor Board chief O.J. Silverthorn, has done it again! Not only did he keep Melvin Van Peebles' film *Sweet Sweetback's Baadassss Song* from playing in Ontario movie theatres, he also managed to stop the film from being shown at the 8th Stratford International Film Festival. "In all free countries, film festivals screen entries without censorship," lamented Gerald Pratley, organizer of the Festival.

Those readers who are tired of being kept from seeing *Sweet Sweetback*, *Coming Apart*, *Quiet Days at Clichy*, and other fine films in Ontario, should raise their voice in protest and write to Mr. O.J. Silverthorn, Chairman of the Board (since 1935!), Film Censor Board (who needs one?), Theatres Branch, Ontario Department of Tourism and Information, 1075 Millwood, Toronto.

If governments would try to censor the distribution of the printed word as they do movies, we'd all be up in arms defending our freedom of choice as to what we read. It's about time we acquired the freedom to choose what films we want to see in our province, and not let tottering septugenarians decide for us!

Canadian film wins festival prize in Australia

A film entitled *Being* won the first prize over entries from 60 other countries at an international film festival in Sydney, Australia. *Being* was filmed in Toronto's High Park on a \$30,000 Ford Motor Company of Canada grant. Produced by Peter Jennings for Musica Viva Ltd., and directed by Tony Perris, the 21 minute film shows the need of disabled people to be accepted as people by others.

Rouveroy films Belfast special

Robert Rouveroy of Cinimage Ltd. just finished shooting an hour-long CBC Weekend special on the Belfast situation, as well as a London Life special, entitled *The Family*. He is set to return to London soon to film the next show in the series, and then he'll do four one hour specials for CTV on Canada. Cinimage is planning a feature film, for which they are soliciting scripts.

Edward and Peter Bronfman, nephews of the late whiskey king Sam Bronfman, recently purchased Astral Film Distributors in Toronto, and Gendon Films in Montreal.

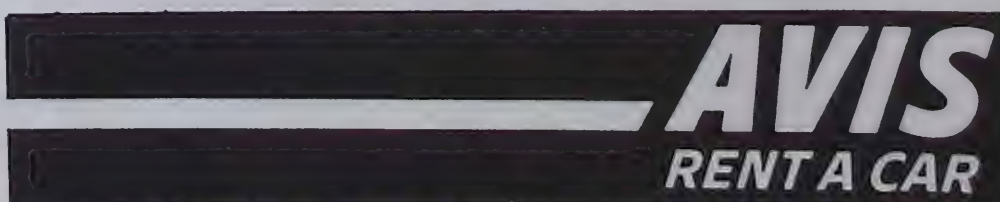
Two Toronto artists appointed to Simon Fraser faculty

Actor Michael Fletcher was chosen for Director in Residence, and director Vincent Vaitiekunas was picked for filmmaker in residence for the upcoming academic year at Simon Fraser University in British Columbia. The positions were advertised all summer long coast to coast, so presumably they had stiff competition.

CINEMA CANADA would like to apologize for the following errors in our last issue: *The Multi Image Film and Audience Attitude* was written by Dr. Allen Reid, and not Barry Gordon; Tony Keller's pictures of the Editors Guild meeting can be found in this issue; the name of Hollywood mogul Cohn was misspelled in the book review; the roles of Leo Phillips and Donald Pleasence got confused in the introduction to the *Wedding in White* article; the number of typographical errors was inexcusable; captions were left off photographs and credits off articles. We're trying to avoid making such obvious mistakes in future issues; bear with us and we might even do some proofreading. . . . ●

Avis rents and leases all makes of fine trucks.

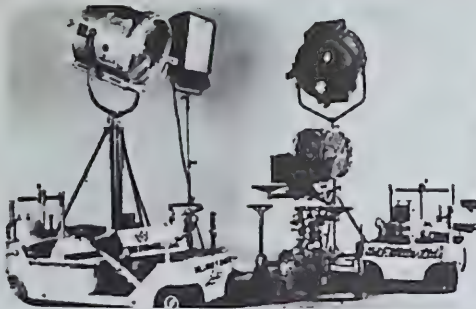
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Vince Hatherley, (921-2254) and Bill Dunn (925-8675) on location at Cherry Beach. That's area code 416 in Toronto.



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Filmexpo

KIRWAN COX

If you weren't in Ottawa between July 21 and August 3 you missed a film freak's paradise called FILMEXPO, or officially, the Canadian and International Film Exposition and International Film Poster Exhibition presented by the Canadian Film Institute in association with Festival Canada.

As the brochure says, FILMEXPO had five distinct parts. First there was a Canadian Film Festival "reserved solely for the screening of a representative selection of Canadian films produced during the last two years. The twelve features to be shown will include the two official Canadian entries in the 1972 Cannes Film Festival and one programme will be devoted to the work of Canadian independent film-makers".

There was also an international festival of eighteen films "selected from hundreds of new films presented at the International Festivals in Cannes, Venice, Berlin, Moscow, and elsewhere." Added to these goodies was a retrospective from the Warner Brothers studios going back to 1927, two children's programs, and a poster competition.

One could hardly say the program lacked ambition or that the organizers weren't masochists. However, the massive work involved was extremely well-handled by the CFI and D. John Turner. I admit I am in awe of how smoothly things seemed to run.

Of course, the film freak would have had to time his two week vacation for FILMEXPO if he wanted to see everything. Most of the showings were at the Odeon Mall cinema on Sparks Street which the CFI rented at a fairly heavy price. I think the point is that seeing a commercial movie in a movie house is an integral part of the whole experience.

This became apparent to me when I went to see the 1938 Errol Flynn/Michael Curtiz version of THE ADVENTURES OF ROBIN HOOD. I had seen this film often on black and white television. Much to my surprise I was confronted with what could best be described as psychedelic colours walking down the aisle. The colour was so vivid it even brought out

the textures of the lavish costumes.

Even with a background that includes the great and greasy spectacles of the fifties and sixties (a background the original audience didn't have) I was overwhelmed and completely entertained. As the commercial theatres have finally realized (evidenced by their many retrospectives at first run prices) one simply cannot see a movie on television.

Another film which impressed me greatly was Denys Arcand's documentary QUEBEC: DUPLESSIS ET APRES... Although there were no sub-titles on this National Film Board feature I was entranced like the victim of a cobra by the comparisons between the politics of Duplessis and present-day Quebec politicians. It is a powerful work. I anxiously await the sub-titled version.

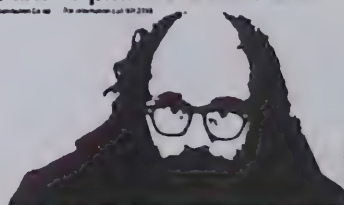
The Canadian Filmmakers' Distribution Centre program of independent shorts seemed a microcosm of the festival in that an unbelievably wide range of cinematic styles was presented. Having spent the entire day watching films, this midnight show seemed too strong, but the 200-odd audience obviously enjoyed themselves. Some of the comments after the show indicated some were amazed at

Some of the films shown at Filmexpo.

One of the award-winning posters.

BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY A film by Morley Markson, with Allen Ginsberg, R. Buckminster Fuller, Abbie Hoffman, John Sinclair, Jerry Rubin, Fred Hampton, William Kunstler, Claes Oldenberg, Don Cox, John Lennon, Timothy Leary. Ann Arbor Film Festival 1971, 1st Prize. "most important ideological comment on the radical American youth culture" Amos Vogel. "Eloquent." Newsday. Selected for the International Critics' Week at the Cannes Film Festival 1971. Starting June 20th at THE POOR ALEX, 296 Brunswick Ave. Nightly at 8 and 10 pm. Admission 1.50

Presented by the Canadian Film Institute in association with Festival Canada



the sophistication of technique independent filmmakers have achieved in the last two years.

A wide range of styles, immense diversity, is perhaps the best way to sum up FILMEXPO as a whole. The Canadian festival included documentaries, science-fiction, feature animation, experimental shorts, and drama. There were some great Hollywood classics and the more recent American films such as Morrissey/Warhol's satiric TRASH plus a wide range of European works.

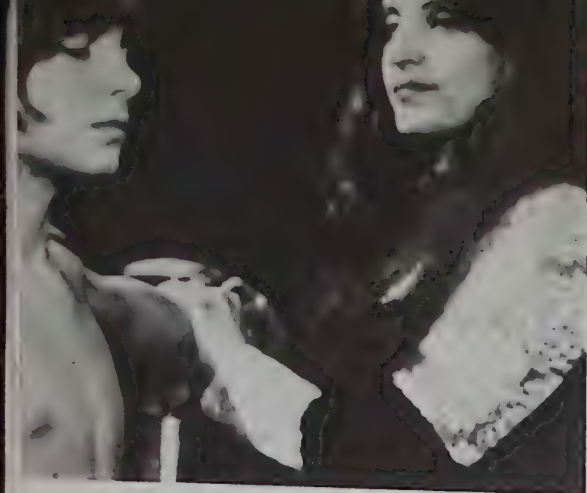
The poster exhibition and contest was an adjunct that was particularly valuable to see how Canadian graphics stood up next to the East Europeans and Cubans (very well). Canadian designers need such competition and a multi-colour magazine of the winners would have been a good, if expensive, idea.

My major criticism was the expense of seeing all the films at two dollars each (your film freak would have needed nearly one hundred dollars to see everything) and the usual fact that these affairs don't pay rentals for the films. The theatre cost about \$10,000 to rent for two weeks and certainly a token one dollar per minute or \$4,500 would not have been unreasonable for what went into the theatre. This expense should be included in the grant request made by sponsoring organizations and would not have broken the Secretary of State's budget or Festival Canada.

However, such a cinematic feast ought to become a regular (and less expensive) part of the Canadian landscape. The Canadian Film Institute deserves congratulations for putting the whole thing together.

SCHEDULE - HORAIRE JUL 21 - JUL 27 JUL

FRI/VEN 21 JUL/JUL	8:30 PM	A FAN'S NOTES
SAT/SAM 22 JUL/JUL	10:00 AM	THE MAGIC OF THE KITE
	3:00 PM	CASABLANCA
	7:00 PM	LA VIE REVEE
	9:30 PM	THE NEON PALACE
	MIDNIGHT	QUEBEC DUPLESSIS ET APRES
	* N.B. This showing at Public Archives, 351 Wellington	
SUN/DIM 23 JUL/JUL	3:00 PM	THE ADVENTURES OF ROBIN HOOD
	7:00 PM	THE CROWD INSIDE
	9:30 PM	O-BEC MY LOVE
	MIDNIGHT	CANADIAN INDEPENDENTS PROGRAMME
	* N.B. This showing at Public Archives, 351 Wellington	
MON/LUN 24 JUL/JUL	3:00 PM	THE JAZZ SINGER
	7:00 PM	CRIMES OF THE FUTURE and STEREO
	9:30 PM	LA VRAIE NATURE DE BERNADETTE
TUE/MAR 25 JUL/JUL	3:00 PM	THE PUBLIC ENEMY
	7:00 PM	TIKI TIKI
	9:30 PM	ANOTHER SMITH FOR PARADISE
WED/MER 26 JUL/JUL	3:00 PM	42ND STREET
	7:00 PM	FINISHING TOUCH
	9:30 PM	ON EST LOIN DU SOLEIL
THU/JEU 27 JUL/JUL	3:00 PM	JEZEBEL
	8:30 PM	LANDSCAPE AFTER A BATTLE



Craig Clekner and Eleanor Lindo.

MIRROR MIRROR - 16mm, colour, 11 minutes, screenplay and direction by Michael Asti-Rose, with Craig Clekner and Eleanor Lindo; camera: Lela Asti-Rose, lighting: Peter Jarrett, assistant: Howie Kirsch; original music composed and created by Allan Rae (the score of the film is being adapted for a dance piece by the National Ballet of Canada); an Asterovum Canada Production; with special thanks to The Paraklete, and Jesuo Christus.

The film begins with a long shot of a dark and mysterious staircase. A boy appears, dragging a dressmaker's dummy down to the basement.

The camera keeps circling the boy in one long, continuous dolly shot as he rummages through mementoes from the past down in the basement. There's everything to capture a child's imagination: old trunks, boxes, trinkets, a desk with secret hiding places, nooks and crannies, an old brass bed post, a foot-pedal powered sewing machine, jewelry, crystal, old slides and photographs.

As the blond boy explores the 'buried treasure' in the cellar, the camera keeps making circles around him and the pile of stylistically arranged old objects. As he lazily browses through the stuff we get closer and closer and the soundtrack hits a few eerie notes: hints of things to come.

He finds slides of reclining women, the 'dirty' pictures of the turn-of-the-century era. He finds an old camera and makes believe he's snapping shots of the female torso-dummy. He opens a woman's fan, and for a moment his young face becomes very feminine. Very obvious sexual overtones.

What happens next is a trip back in time, a strange evoking of the spirits inhabiting the place, a journey through the Jungian subconscious with strong currents of Christian mysticism seen through the vehicle of a child's vivid imagination. We hear what sounds like electric sitar mixed with Gregorian chant, and we see ritualistic blood-letting, in

Cinema Canada 26

michael asti-rose

MIRROR

which pagan and Judeo-Christian elements combine to create a powerful ending to the film.

The climactic scene is reminiscent of Performance, where Mick Jagger's male/female character literally gets his mind blown in a sequence strongly akin to ritualistic sacrifice. The boy in MIRROR MIRROR is the not-so-innocent lamb/Christ figure, who even receives the mystical wounds of the stigmata only to return to the womb of an old trunk with his female/mother alter ego.

MIRROR MIRROR combines the pagan occult with Christian superstition, and is the only film I know of that gives end-credits to Jesus Christ and the Holy Spirit. It is unorthodox enough to have gotten the Anglican Dean of Toronto a bit upset, even though his name appears as well, in an advisory position.

The CBC declines to show the film, in spite of the very favourable opinions voiced by many Corporation executives. Lister Sinclair liked it, for instance, but the official position is that the CBC doesn't have the odd ten/eleven minute slot needed to air the film. The CFDC awarded a thousand dollars to its young director, Michael Asti-Rose, but that amount was hardly one-sixth the total budget of the film, and was immediately used to pay overdue lab bills.

Asti-Rose was especially outspoken in his criticism of the CFDC. He was one of the applicants for the \$50,000 grant competition, of which amount only ten thousand was given out.

"When I heard the news that I got the grant, I went out and bought a new suit to celebrate, thinking that I would get a just share of the fifty thousand. And when the cheque came through and it was only a thousand, I flipped."

At one point he was talking to his lawyer. He claims that the CFDC never explained why it only gave out one-fifth of the announced grant money.

"Chalmers Adams was implying that the submitted films weren't good enough to justify more substantial grants. But he tried to make me feel better, by saying that mine was an exception."

MIRROR MIRROR cost Asti-Rose six thousand dollars to produce. How does a twenty-three year old gentle-mannered young man get into the position where he is able to produce even such a comparatively modest-budget film himself?

"I got interested in film when I went to the New York World's Fair in 1964 and saw the new things being done in multi-screen films and slides. I went to Waterloo Lutheran College, then enrolled at the London Film School in '67.

I must have worked on at least forty films in one capacity or another while there, and I directed six of them."

Michael Asti-Rose went to San Francisco where he worked as a film editor, then up to Vancouver where he directed a half-hour color documentary LONGEST CHILDHOOD, dealing with retarded children. He was then assistant director on an ecology-film RIVERS OF BABYLON, produced from Chicago, but shot in British Columbia.

The next project he made was Before the Wind, a story film about adolescents on a sailing voyage.

"BEFORE THE WIND is kind of a metaphysical film. The kids are in a sense looking for Atlantis. There is a phantasy sequence in which Vancouver was filmed to look like a magical city from the water."

Asti-Rose came to Toronto two years ago and got a job at CBC as production assistant, then assistant editor, and now he is a full editor there. In fact he was laying tracks on Jalna, while he was finishing MIRROR MIRROR.

"We shot the film in a couple of days, using the Factory Theatre Lab garage and working into the wee hours of the morning. The circular dolly shots were made in several continuous takes, using ten-minute lengths of film each time.

There were advantages to working at three o'clock in the morning. When the boy looks tired and groggy in the bed sequence, he was actually sleepy and tired."

The ritualistic sacrifice scene.



MIRROR

by Attila Magor

His wife Lela Asti-Rose did the camera-work on the film, which is flowing and visually excellent throughout. She had no formal training as a cinematographer, but danced with the Toronto Dance Theatre before giving birth to Chloë Asti-Rose earlier this year, so she has a good sense of movement and drama.

Lela and Michael met in Pakistan, where Michael was born, son of a British publisher, in 1949. He also went back to finish high school there, after becoming a Canadian citizen in 1960.

He is very sensitive about not being Canadian-born, and claims that he has felt slightly put-off by Canadians on account of it.

"In 1969 my brother and I built a log cabin on the shores of the Pacific in B.C., so I feel that I'm truly settled here. I went down to the Atlanta Film Festival, where MIRROR MIRROR won a major prize. And the feeling among the young American filmmakers there, was that Canada is just *heaven* for people into films, because of the NFB and now the CFDC, and all the government money available up here. I feel the same way, I think it's great to be in film and working in Canada."

Now he's doing a fantastic amount of writing. He sold a script to the CBC for a women's series and has submitted a feature script to the CFDC, on which he is awaiting a firm decision. He is entering MIRROR MIRROR in the Canadian Film Awards competition, and he is even thinking of sending a print of it to the Academy Awards.

The Canadian Filmmakers Distribution Co-op is handling the film and might enter it into other festivals around the world. It will be shown at the Poor Alex Theatre in Toronto as the short with Peter Rowe's Neon Palace, starting October 3rd.

Michael Asti-Rose reads a great deal of psychology, and is intrigued by the whole child psyche thing haunting a person even in adulthood. He is fascinated by Christianity's basic tenet of becoming like a child, and has worked with children and adolescents in most of his films.

Go see MIRROR MIRROR at the Poor Alex, and then write a letter to the CBC asking them why they would deprive you of seeing this and so many other excellent Canadian films.



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RODIN a film
by Julius Kohanyi

half-hour
16mm, color

music/narration

Nikos Kazantzakis wrote that the essence of life is struggle, and that struggle is basically man trying to turn flesh into spirit. Auguste Rodin spent his phenomenally creative life trying to turn rough rock into smooth essence.

Rodin sparked the art movements of his time by showing man overcoming his primeval nature in a unique way, by showing the perfection that is part of imperfection, by showing the thrust of genius arising from the anguish of man, by showing a perfect, thornless rose growing out of shit.

Nature for Rodin was ugly, beautiful, brutal, crude, rough, merciless, and chaotic, yet the Hand of God rises out upwards from this quagmire, perfectly smooth, perfectly formed — with the ripples of energy-veins-rivers flowing and creating out of nothing, out of rough, crude rock the beauty and the ultimate perfection of love.

The love that Rodin captures in his sculpture embodies the crudeness of lust while at the same time being a gentle, strong, persevering, voracious love which can still protect in embrace. The Hand of God protects The Lovers who are also perfect in their embrace and in their sex and in their form and shape.

The Thinker's kinetic energy — ready to move with taut muscles but being pulled down by gravity and heavy thoughts — is Rodin's way of seeing enlightened man entrapped in the perpetual dilemma of action/inaction, life/death, flesh/spirit.

The spirit of Rodin's sculpture is captured on film in Julius Kohanyi's latest work, simply entitled RODIN. The man who made the widely acclaimed film on Henry Moore has focused his lens on a great artist once again. The major difference between the two works is that while Moore is very much alive and working, Rodin's flesh has withered away long ago. Only his spirit is with us now, but what a magnificent heritage that is!

While the Moore film showed the artist at work in his studio surrounded by his works, the Rodin film of necessity concentrates on the inspiring creations of this innovative genius. We see his statues in museums, outdoors in a natural setting,

and seemingly turning in space, an effect achieved by a turntable and lighting in a studio.

Kohanyi and his cameraman, Les Kaskoto, travelled to Philadelphia to film the impressive Rodin collection in the museum there. Kaskoto's camerawork is sensitive and the expected circular dolly shots to describe the statues are done in such a way as to correspond to the outlines and ridges of the sculptures themselves.

Rodin's own words are used as narration, which is refreshing, since it avoids the use of the voice of authority which plagues so many films on art. The background music is unobtrusive and attempts to put one into a receptive mood for the visual and verbal ideas expressed.

The film also utilizes some old photographs of Rodin and the women he loved and also used as models. The narration, however, discreetly stays away from just how many mistresses he had and other trivial personal gossip, which characterizes some TV portraits of great men.

Kohanyi expects to sell the film to television, but also to have it shown in schools and libraries. He spent over a year working on it, putting his personal money into it, and stands to gain little in terms of profit. But he is satisfied with working this way. Besides, at the same time he was working on his feature script.

The feature is a decisive change in content from his short films. (Herring Belt, Tevye, Little Monday, Teddy and Images) The Story concerns a twentieth century man caught in conflict. He works in an automobile body shop and at the same time wants to make films. Kohanyi put many of his personal experiences into the script: his other great love next to film happens to be tinkering with the engine of his sports car.

The CFDC has already approved the script, and production should start in October. It will be shot in and around Toronto. Key scenes will be filmed in Mirvish Village; Kohanyi happens to be living in that artist's enclave on Markham Street.

But Julius Kohanyi has no overblown ambitions about becoming a big, famous feature film director. He would prefer to continue making modest-budget films at his own pace, in his own time. Even the feature budget won't exceed a hundred thousand dollars. His philosophy is not to get rich at doing it, but to go on making films and live in modest comfort. He couldn't see himself going to work for a big studio or production house. That sort of pressure, for Julius Kohanyi, is not worth the sixty-thousand dollars a year he might earn at it. ●



RODIN



PAUL ALMOND'S

JOURNEY, screenplay and direction: Paul Almond. Director of Photography: Jean Boffety, assisted by Paul Van der Linden, and Al Smith. Starring: Geneviève Bujold, John Vernon, George Sperdakos, Gale Garnett, and Luke Gibson. Shot in 35mm Panavision near Tadoussac in Québec during August/September 1971. Gordon Robinson and Robbie Malenfant were first and second assistant directors. Costumes: Anne Pritchard, still photography: Jean-Paul Bernier. Music by Luke Gibson. Distributed by Astral/Gendon Films, set to be released throughout Canada during first weeks of October.

dream and reality

"My films seem to say things in sort of an oblique sort of way. They seem to be elliptical. But in fact they are the most direct way I have of making statements which have to be made. They are the kind of statements that you can't make in a simple sentence."

by George Csaba Koller

cinema canada: Could you explain how *Journey* fits into the trilogy of *Isabel*, *Act of the Heart*, and *Journey*?

Paul Almond: There is a very loose narrative thread, in the sense that *Isabel* is a girl going back to her roots in a rural community on the Gaspé coast. Played by Genevieve Bujold, she is a young girl who is not yet really a woman, yet she is full of fear. The film is about fear, and how fear somehow is the block which has to be broken in order to love. I mean at the end of the picture she is on the way towards learning about love. At the end of *Isabel*.

Act of the Heart is concerned with various facets of love, sacred and profane. Love: heterosexual, homosexual, mother love, love on all different levels. And of course love, in a sense, of an absolute being, love of God. So it's a girl again from a small rural community coming into the city. In a sense it is somewhat similar to *Isabel*. I mean *Isabel* could be said to be *Martha*, in *Act of the Heart*.

Now at the end of *Act of the Heart* the girl commits suicide in a sense, gives herself to the extraordinary act, she's pushed to the limit of her existence. The girl at the beginning of *Journey* is at the stage of extreme crisis, and we don't know whether or not she's committed suicide. Basically speaking the *Journey*, the title of the film is her trip, her descent, her vision of how she might be renewed or come back into life. So in a sense it could be said that she's *Martha* returning, after all the three roles are played by the same leading actress, though in *Journey* her background is more of a city girl, because we hear motorcycles and so on.

Journey is a visionary allegory. I know it's a terrible thing to say, but that's what it is. It's an allegorical vision. In

"Hopefully, I will always make films that are going to be commercial and people are going to want to see them. *Isabel* was full of suspense and it had beautiful scenery and it had a young girl. And *Act of the Heart* had a priest making love to a girl in front of an altar. Those things are going to be vaguely commercial. . . ."

CINEMA CANADA: How did you learn how to make feature films?

paul almond: Don't forget ten years ago in this country — except for the NFB and in French-Canada — nobody knew what making feature films was all about. They knew what it was to shoot a documentary, what it was to make films for television, but not features. I was able, fortunately, to be with Genevieve and watch her make films with Resnais, and with Louis Malle, and with de Broca. Before I made *Isabel* at least I had an inkling of what filmmaking was, but even there on my first film the people had only made TV series and making a feature film is quite a different order of experience. It's a different way — the exterior motions look the same, you've got a camera, you've got lights, but it's a whole different internal organic process — and it's that you can't learn unless you're a part of it somehow.

CINEMA CANADA: As a producer, how much thought do you give to the potential commercial success of your films?

paul almond: I can't say I don't give any thought to it, but I don't bend the film to suit somebody or other. I mean I am enough aware of the markets having spent fifteen years in television directing and seeing the ratings and watching and getting letters. And I've certainly had enough experience to know what people will like and what they won't like. Part of it is hassling theatres to get the films shown, and it's a fight from

JOURNEY

"The whole purpose of the film is to show that there are two worlds. At the end Saguenay says, 'There are two worlds, Boulder, yours and mine, but you can't live in one of them, you have to have them both.' You have to have what some people call 'reality' on one side, and you have to have the world of the dream on the other side, and you have to live them both, and have them sustain each other."





Genevieve Bujold as Saguenay

dream:

medieval times, or in any civilization in a state of crisis, like when the Egyptians were about to have a famine, they got their chief dreamer to dream and then they had somebody come to interpret the dream. You remember Joseph interpreted the dream and said there was going to be a famine and they have to grow all the wheat and keep it, and all that sort of stuff. So *Journey* begins with a girl in torment at a stage of extreme crisis, and she is kind of renewed by coming into contact with a kind of community situation such as might have existed in the Middle Ages or in primitive times. She is renewed by coming in contact with things of the earth, growing things, with birth, death, copulation of animals and people, everyone having their own craft, and so she is renewed by leaving the pollution and the atmosphere in the twentieth century and going back into that.

And at the end of the film when she comes out at the mouth of the river she is in a sense renewed once again and re-integrated with the natural processes. This is what all the commune movements of today are all about, people rebelling against what's going on. And it's sort of like a statement of what mankind must do in order to become reborn. This is what everyone knows today, and it seems to me kind of fun to take that theme and turn it into the personal story of a girl going back and finding that. Just as we are all going back and finding out about nature. When we lose contact with nature and are just living in concrete buildings, everyone goes mad. Everybody knows that now, in a way, I mean it was a big rage two or three years ago, so *Journey* is just a kind of statement of what has been happening recently.

cinema canada: Why do you make films?

Paul Almond: Basically I make films because they seem to be the most complete and honest way of saying something. And then I say it as honestly and as completely and as directly as I can, even though it seems to be elliptical.

The kind of truths that I'm trying to arrive at are not truths that are said, you know, one word after another. They are things that enter through other means of consciousness. People understand the film intuitively. In human encounters things are going on all the time that are not said in words, and they are the most valuable things. So in films too you don't come out and make statements that smack you. You try and reach in behind, through the back door. And that's why so far the kind of things I say in films are to a lot of people obscure, diffuse, they don't dig it at all. But other people, you know, they have other doors of perception open, they say I know what that's about. They don't say it in so many words, it's just a way of looking.

I think *Journey* is another way of looking at certain kinds of experience, certain kinds of realities that you don't normally see in films. Hopefully there will be enough people who will dig that way of looking at things and will like the film. But I'm sure there will be quite a number of people that won't see it or dig it. I have no idea whether *Journey* is a commercial film or not.

cinema canada: I suspect it's going to be commercially successful. It will probably be hailed as one of the best features made in Canada up to this point.

Paul Almond: Hey, thank God! You wouldn't believe the hassles I've had over it. I've had more hassles over this film than my other two films and I've tried to say more honestly what I felt in this film, what I really felt needed to be said. I worked it through in the most thorough, most complete manner. The actors themselves were into it in a big way, they were practically writing the script! The crew worked like dogs on the picture, giving far more than they would ever give on any other kind of picture because they believed in making the

film. We all believed in it, but somehow it's been the most difficult to get off the ground, it's been the most difficult to get into the cinemas. From all the vibrations we get from all the commercial cinema owners, the film is a big no-no. Yet on another level, hopefully it might just take off. It would really blow everybody's mind if it did just that, I mean all the people who have been associated with it. There was a great atmosphere of harmony around the film when we were making it, the feeling that we were saying something.

cinema canada: You could sense that harmony and that family kind of feeling at the screening. Everybody felt really together.

Paul Almond: Very much, very much. Very communal, very family. I was editing the picture and a lot of people were living in the house with me and we were all just cutting the picture and everyone was into it, like very big. And Luke (Gibson) wrote all the songs when he was up there. I would say to him, Luke, we've decided, you know, that the picture is going to take this kind of direction (this would give a heart attack to a Hollywood producer), okay Luke, let's hear your song today. And that was the day we were going to shoot it, and he would magically come up with a song, a beautiful song, a fantastic song. The words are right in the heart of the experience all the way through, beautiful lyrics. Like the theme song which we use over the closing titles: "Silver lady river journey down, silent stands the rock she will surround. What will she bring him? What will she bring him?" And it's the river and the rock, sort of Zen opposites, it just sums it all up. In fact we were going to call the picture *Silver Lady River Journey Down* and just use *Journey* for short, and people loved that, but it turned more people off than it turned on, because some would say *Silver River Lady*, or something. So we decided just to call it *Journey*, it's not a great commercial title, but at least it doesn't turn anyone off.

cinema canada: Yeah, there was a lot of confusion, since the original working title was *Undersky*, then *The Journey*, then *Silver Lady River*, and now just *Journey*.

Paul Almond: Well, we called it *Undersky* (under sky) for a while, because that's the name of the community in the film. But that seemed to turn people off too, in a way, they didn't seem to like it in New York. My lawyer kept kidding me because he thought it was a film about a Polish immigrant, named *Underski*. (laughter)

So finally we settled on *Journey*, and I think in French it's going to be called *Le Detour*, which is not like a detour, it's a whole different sense, the word has a whole different meaning in French. It's sort of a little thing of the heart, a little side trip.

cinema canada: Did you experience life in a rural commune before you made the film?

Paul Almond: No. What happened is there were all these vibrations going around, all the ideas flying around the earth at the time. But I've always been close to the earth. In a sense I grew up on a farm on the Gaspé coast, and I've always felt kind of close to nature. I mean I really like having a dishwasher at home now, because I don't like washing dishes, so in that sense I'm partially a child of the twentieth century, too. But I believe that it was my love for nature and my contact with an organic kind of living that brought me into that aspect of the film. And it just seemed that at the time communes were the way people were getting out and living together. People needed to get out and live in the country, but there were city communes also. So I actually did a lot of research. When I say research I actually mean that I went and met a lot of people who were in communes and talked to them.

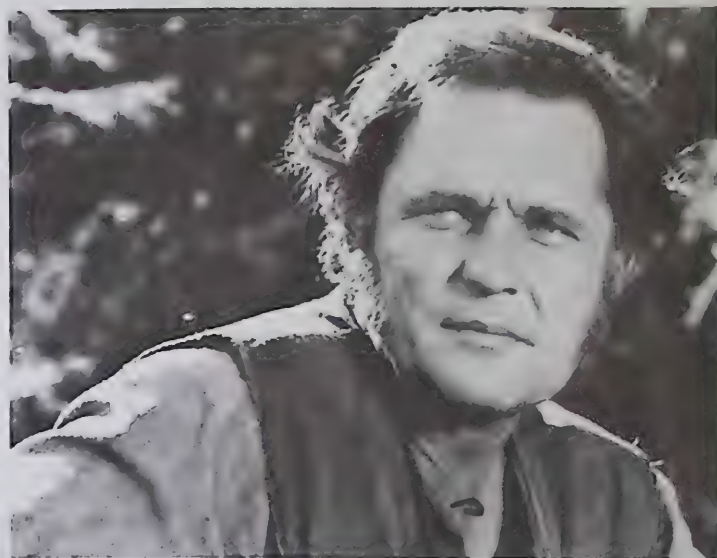
It was a private sort of search, but that was after I realized what the film would have to be. Rather than me going and

reality:

beginning to end.

CINEMA CANADA: Isn't it frustrating, though, having gone through the intense, exhausting, artistic, creative stage, and then to have to go through the business bullshit?

paul almond: Since I have to do it, you know, I don't mind. I must say that the big thing we lack in this country is good producers. I've basically always wanted to work with a producer, the problem is to find the right one. If I could find somebody who really knows a lot about filmmaking, and about how to set films up and what to do, if I could find somebody like that it would be fantastic, I wouldn't have to bother. And on the next picture, I'm definitely going to work with somebody as producer. Peter Carter helped me on the first two pictures and helped me set this one up a bit, but he's now directing his own. Being a producer of a picture is one of the necessary hassles that you have to go through in order to make a film.



John Vernon as Boulder

CINEMA CANADA: So you worked on *Journey* for most of the summer?

paul almond: Up until the end of June we did a lot of recutting. We took apart the composite print you saw, shortened it a bit, redubbed a lot of stuff and changed some dialogue. We shortened John Vernon's character, made him more enigmatic. Then, since July, August I've been concerning myself mainly with the release of the picture. The distribution company that was going to do it which is Gendon Films has been taken over by Astral which is why I'm here now. So during the summer there were all the problems with the sale of Gendon, which meant that everytime I talked to an exhibitor, since I wasn't the distributor, it became a problem. We weren't able to go ahead with any of the bookings until the sale went through and even then it was a problem getting the right theatres. I mean in Canada now we're getting expertise in production, but in terms of distribution we haven't got a great deal of experience at distributing our own product and there's a lot of tangles to be ironed out. Astral is the biggest Canadian distributor, and so far I'm very happy with them, but in general when we're making a Canadian film we're not working as closely on the release pattern as we might. In the major film producing markets (U.S., England, France) they more or less begin to plan distribution when they're actually making the picture, and they edit for a specific release date, and so on. I've been learning an awful lot about distribution with this film, because since the money is put in privately in Canada, I feel an immense sense of responsibility in seeing that the film



Jean Boffety's cinematography is excellent and beautiful to look at.

living in a commune and making the film that way. Also, the film is not about the commune, there is a community in the film which could be a pioneer community or it could be a present day commune. The film takes in quite a sweep, because we keep returning to that. That's how the tribes used to live, and the religious communities a hundred years ago, and people now on the Gaspé coast. They all had that very strong bond of community, and it's precisely that bond which nobody feels in big cities today.

In the film the characters arrived there as a result of something that happened seven years before. It's a mystical number, seven, and it also takes seven years for the community to become self supporting with that number of people and that kind of land. It takes a man a year to clear an acre, so they clear so many acres. Anyway, it's all been thought out, the substructure of the film was all carefully worked out, even though during the film you hardly know it. It's only hinted at, but there's a very strong substructure of ideas behind the film.

So the commune side of it was not really written, as I've said, because I had that kind of an experience, but because I felt that today what people need is to come closer together in a sense, and this is one way of saying that.

Another aspect of commune life is that everyone had his function. One guy made shoes, another guy was a blacksmith, they were all farmers, and they all had functions which they knew they could probably do better than anyone else. Today in North America our civilization is filled with people who do not believe that they are in any way essential. When you work in a factory, you know that anyone else can be hired and do your job as well as you. The old idea of craft is gone, and it's only the artist who feels, if not exactly needed, but at least that he's an individual.

"In communes or medieval villages there was always a guy who was a really good singer, There was a troubadour like (Luke Gibson) in the film, who was the embodiment of the group consciousness. He sort of would tell the stories, then create the myth and the consciousness of that particular tribe, of that society. Nowadays, the pop groups sum up the same feelings, which is why they are at the heart of things. And people say that the singers are expressing something which is very important with music, they're summing up where we're all at. Well, you know, I try in films to sum up where we're all at too, although film is such a different kind of medium. And I'm not, you know, good enough yet to be able to catch it. But if I was good enough, then you would really see in my films what people are saying today with music."

dream:

cinema canada: But I think Journey does catch a lot of it. I was intrigued by one aspect of how you structured the film. The people in the community were very secure as long as they were building the community. But as soon as the seven years elapsed, as soon as they completed what they set out to do, then they started having all these doubts and fears and jealousies.

Paul Almond: That's it! The problem is, once a society gets into a state of equilibrium in which everything is all functioning beautifully, then you've got to watch out. That's why the girl coming down the river is like the X-factor that stirs up a lot of shit. So everybody in the commune, they're all feeling restless and uneasy and nobody really has to struggle any more. Because the buildings are built, they say look, what's the problem, everything's done, everything's functioning. So in a sense that's the time that you need to have somebody stir up a little bit of shit, and let everybody get jiggled out of place again and then all back into a new kind of pattern. Because in a sense the only real creative life comes out of chaos. From the community's point of view, Saguenay represents just that disturbing factor which will allow them to move on to a new level of consciousness. So even though you don't go back to the community afterwards, hopefully at the end when you think about it, that community will have reached another kind of level of awareness because Saguenay will have brought in a lot of disturbing ideas.

cinema canada: But this change and struggle almost result in destroying the community because of all those fears and jealousies and hate, instead of the previous love and harmony.

Paul Almond: Right! But I think when you're creating something new you really — anybody, any relationship, any society you have to live dangerously. They may end up with either destruction or something new, and it's out of that Phoenix symbol, you know, that something new is born.

cinema canada: And midsummer night's dream turns into a nightmare.

Paul Almond: Yes, the whole thing gets wild and it does get like a nightmare, right, but somehow, I may not have done it well, my intention was to show that you have to destroy in a sense to build. Or you keep building, but you go through periods of tense agony or criticism or destruction or whatever.

I mean that's what's been happening to our society. There is a big jiggling going on now in terms of North American society, and I don't think it has in any sense found an equilibrium right now. People are saying old Nixon's going to get back in and Trudeau, and everything will be calm and peaceful, but not really, because we haven't really reached another level of consciousness. But we are certainly, in terms of our thinking, way ahead of where we were ten years ago.

cinema canada: In the vocabulary, of let's say five years ago, Journey is very much like a psychedelic experience. I mean it's very trippy.

Paul Almond: Yes, it's very much, oh yes, very much, that's why it's called Journey, because it's like a trip, sort of, but I don't know if any one will get that. The problem is that the people who own the theatres don't. They're mostly in their fifties and sixties and so on and they don't dig the film. The people who are in positions of power in North America are successful because not only do they not want the netu trip, but they are very happy with concrete and with pollution and with everything, and that's how they make their livelihood. So they are not into the film. And I don't even know if the people who sympathize with and really dig the film are the people who go to the cinema. That's the problem, it remains to be seen. Maybe a lot of people who are content, you know, and they are living on farms or whatever, are living their lives

reality:

gets out and gets sold. With the other two pictures it was Paramount's and Universal's problem to sell it.

"There's always been in the industry that split between producer and distributor. The producers think they make great pictures and the distributors just lock them up; the distributors think they're great salesmen, but the producers just can't make the right pictures to sell."

Now the two sides are kind of coming together and realizing how they can both help each other a lot. And you make a picture to help fulfill the distributors needs, and the distributor has also used producers and actors much more closely in creating sales concepts and advertising.

I know the CFDC is now very concerned with linking their means of distribution with their means of production, in the sense that filmmakers will have something to do with the distribution. The government is moving toward a comprehensive film policy, which will embrace distribution.

CINEMA CANADA: Do you think that this will include a Canadian content quota?

paul almond: I don't know, We all hope it will, but we don't know if it is practical. The problem is also provincial, I think. Everyone wants a quota, but I don't know how practical it is because we haven't been making in Canada enough commercially viable films. I mean which comes first, the chicken or the egg? But once they said on the network you have to have enough Canadian singers, magically there were all the Canadian singers — great, wonderful, creating good songs. So maybe we'd make more commercial films if we knew that we had to fill certain spots and that there were cinemas waiting for our films.

CINEMA CANADA: So when is *Journey* set to open in Toronto?

paul almond: The first week of October. We'll have the world premiere in Montréal with English and French and Toronto the next day and then we'll move across the country with openings out West in the third week of October — the third and fourth weeks of October in the major centres out West. And I believe that in Ottawa, the Canadian Film Institute will be doing a retrospective of some of my films and we'll probably open the film in Ottawa at that same time. Then in French-Canada we'll be following a pattern through October as quickly as we can, to move the film directly into the Province on a large release pattern, immediately after the Montréal opening.

CINEMA CANADA: Was it simultaneously filmed in French?

paul almond: No, I don't believe a good picture can be made simultaneously. I've tried directing a half-hour play on CBC like that five or six years ago, and we found that the two languages produce different sets of internal rhythms, different sets of movements, they have different language patterns of their own and the patterns of ideas are just different. We had to cut things out of one version, add things to the other, so we ended up with two different productions of the same play with the same actors, the same sets, the same lighting. So that taught me once and for all that you can never try to shoot a film in English and French simultaneously.

CINEMA CANADA: Are you perfectly bilingual?

paul almond: No, I have trouble with French. I can understand it, I can speak it. But they would all laugh if I said I was perfectly bilingual. But I am bilingual since I can speak French and I can understand it.



The women of Undersky, the commune that could be contemporary, or back in medieval times.

CINEMA CANADA: Are you accepted by the québécois filmmakers?

paul almond: No. It's very curious, my situation. There's the conseil québécois pour la diffusion du cinéma, and they never include my films in any of their showings in the province or abroad.

"I'm not considered by the critics part of the French-Canadian film scene. And I'm certainly not part of the Toronto English-Canadian film scene. My films are completely different from the kinds of films they make. I'm apart from them both, so I'm not part of either. In that sense, I kind of stand outside. I'm sort of in my own little world."

But I like making films in the Province of Quebec, and my crews are usually French. Jean Boffety, who shot my last picture is a French cameraman.

CINEMA CANADA: His camerawork's really beautiful.

paul almond: Oh, it's astonishing on this. Now in this picture I worked much more closely with the cameraman than I did on *Act of the Heart*. I put a lot on his back. I said, we have to create a visual style for this community, with — of course — no electric lights, you have to give that quality of light to the interior. And a quality of light outside that will give the kind of scene we're trying to create. So I leaned very heavily on

The main building at Undersky, built by experts in early Canadian and Québec architecture.



dream:

and maybe don't have two dollars to go and see the film.

On the other hand, because it's kind of a visionary film and it's not meant to be a real commune, but a visionary commune, an idealized way of life, in a sense, we found during the previews that middle-aged people tended to love the picture because it's an idealized version for them of how their children gather into communes. And it's all so beautiful, which it was meant to be because it's a vision. So they sort of dig it because of its extreme beauty, but they're not altogether into the head scene, that escapes most of them.

cinema canada: Well, people used to drop acid in order to love everybody and be harmonious, but then on acid a lot of hellish things can happen, and when you come out the other side, you realize that all the shit is still there, and you just have to plod along.

Paul Almond: I think the drug scene doesn't seem to be quite as heavy now as it was, precisely because people have gone through and seen the other side of things. Well, that's the whole purpose of the film, too. To show that there are two worlds. At the end Saguenay says, "There are two worlds, Boulder, yours and mine, but you can't live in one of them, you have to have them both." You have to have what some people call reality on one side, and you have to have the world of the dream on the other side, and you have to live them both, and have them sustain each other. If you're on acid all the time you are neither going to achieve anything or do anything, but on the other hand if you've never had any experience, with drugs or anything, never tripped out on anything, it's just like having the old nine to five caper. I mean nothing is going to come out of that, either.

It's the two worlds, you know, the creative life has got to be both reality and the dream and you have to use them both in a kind of balance together. In a sense I don't know if people are arriving at that other mode of experience now without drugs, or whether that has been learned. I mean all the early saints and the mystics and the dreamers or visionaries throughout the ages have known all the things, but it's just that nowadays many more people know what a lot of people have known for a long time. Drugs just opened a lot of doors that people wouldn't have otherwise unlocked, or they would have taken much longer to unlock. A trip will do it to you right away, more or less. That fantastic book, you know, *The Teachings of Don Juan*, for example. Those Indians had known all along what people are now beginning to understand about levels of perception and levels of reality, which we are in touch with all the time, a lot of us. But to get back to the film, I don't know exactly how many people are going to see that and be in on it and how many aren't, I just don't know.

cinema canada: I was talking to Michael Snow about the *Teachings of Don Juan*, and he said he was surprised at how stupid Carlos Castaneda was. I didn't agree with him.

Paul Almond: Well, I think he made himself seem more of a fink than he actually was. I mean he spent five years of his life and he wrote two books, he wouldn't have written the books if he didn't really believe. I think the *I* of the book is different from Castaneda. The personality in the book is clearly different from the real person. I think Castaneda had to make himself appear in the book like a fink, because then all the finks like myself who read the book kind of jump every time and say, oh, you nit, can't you see this or that. So you sympathize, and that's why it's such a knockout seller. If he'd gone along saying, listen to me now, guys, I'll tell you where it's at, I mean I saw this Indian and there were these things coming out of his stomach and he obviously *knew* and that's the way life is. Well, you'd just throw the book away. But because of the way he did it, I kept asking, my God, what does



A gentle communard breastfeeds her baby. "Saguenay is renewed by coming into contact with things of the earth, with birth, death, copulation of animals and people, everyone having his own craft."

this mean, you know. So he obviously appears like a fink in the book, so you'll think you're way ahead of him.

cinema canada: You wrote the script of *Journey* with the river and the rock balance thing, and you mentioned Zen.

Paul Almond: Yes. I have a nodding acquaintance with Zen and with the sort of Yin and Yang, the opposites which, you know, seem to be everywhere. In all of my films I am dealing with some kind of opposites and certainly in *Journey* the concept of the river and the rock both needing each other and the river of intuition and the rock doesn't move, and yet the rock has to move and all those ideas are in the background. I've read a lot of Zen stories, but I never actually went into it wholeheartedly.

cinema canada: You've beautifully contrasted that kind of thing. Like the Taurean John Vernon character and the bull copulating with the cow and Genevieve's fluid, Cancerian femininity.

Paul Almond: Yes, yes, yes. I'm a Taurus and Genevieve happens to be Cancer.

cinema canada: I'm a Taurus too, maybe that's why I could tune into that aspect of the film and get off on it.

Paul Almond: Well, I hope there are a lot of Taureans out there.

cinema canada: But how did you tune in to that flowing, dream-like, Cancerian stream of the subconscious?

Paul Almond: It's funny, I suppose, and it's curious that all three films were written more from a woman's point of view and about a woman. I mean Isabel and Martha and Saguenay, the roles were deliberately written for and they are women's films. I know the women reviewers really went for it in a big

reality:

Jean. And I backed him up with Paul Van der Linden who is now shooting the Kadar feature, and Al Smith. So we had a phenomenal camera crew, I mean really professional, really marvellous. The three of them worked like magic together, and it was a joy to watch them. Van der Linden and Boffety have worked together before on *Act of the Heart*, so they knew each other and worked really well together.

CINEMA CANADA: Was it a union crew?

paul almond: Yes. S.N.C. (Syndicat National du Cinema) of Quebec and ACTRA as well.

CINEMA CANADA: Who built Undersky?

paul almond: It was built by our film company, produced by the local craftsmen in the Tadoussac and Sacre Coeur, under the direction of Elton Hayes, who is my cousin and is the farmer in the film. He came up and built the actual Undersky himself from the designs by Glenn Bible. Glenn was the top student in architecture at McGill University and he dropped out for a year to make the film with me, and his specialty is early Canadian architecture and early Quebec architecture. So he and Elton and I more or less designed it together, and then Elton and Glenn built it together. They were helped in the aging of certain things by a German painter who is living in Montréal, and it was the creative combination of all, including Anne Pritchard who worked on the picture and did the costumes. She was in from very early on, discussing it.

CINEMA CANADA: How did you find that beautiful location?

paul almond: It was quite an adventure, because I knew it had to be on a river somewhere, and I didn't know exactly where. But I kept looking over different rivers, and when I found the Saguenay, I sailed up and down it many, many times before I finally decided where it should be. I write for locations, I



mean I look for a location and then write a script, it's more like that with my films so far. So you know the story grew with the buildings, and the buildings grew with the film. And there was also unity there from beginning to end, because the high place at the end in the shelter, the film was written for that, as I found that place. It fitted, and then the story grew as the location grew, and then as the house grew.

CINEMA CANADA: How long did it take you to make the film?

paul almond: It took two years to plan it and to write it. The shooting took eight weeks, right on schedule. We had a budget of half a million dollars, and we went over ten per cent, which is not bad.

CINEMA CANADA: Were Genevieve and you already separated when you made *Journey*. If so was that any problem?

paul almond: Yes, but it wasn't any problem. As a matter of fact we both respect each other very highly as a director and as an actress. We both enter filmmaking as a way of life, so that's no problem. In a way it was easier this way, because if we had a particularly hard day on the set and we were both exhausted in our roles as director and actress, that was it, we didn't have to take all our problems to bed with us as man and woman.

CINEMA CANADA: How did you choose John Vernon to play opposite her?

paul almond: I worked with him on *Wojeck*, and I also remembered him from *Point Blank* in which I thought he was marvellous. He seems to have a very strong screen presence and he's a very vital person on the screen. He's always played heavies, he hadn't played romantic leads, which I had seen Boulder as being, more of a romantic lead. But John has great strength, and one essential quality of Boulder is great strength. He's a very powerful person, who during the course of the film reveals that there are more facets to him than meet the eye. So John Vernon seemed to me one of the most strong and forceful stars, and he's also Canadian. I like to use Canadians in the lead roles — Donald Sutherland, Mark Strange — and I always try to find names of stars who are well known, even if they're not necessarily living in Canada, but who will bring something to the box office and who will also bring something of their experience outside, yet whose roots are Canadian and are a part of our cultural environment.

CINEMA CANADA: What future features are you planning now?

paul almond: I've got two or three in mind, sort of turning, but nothing I want to talk about yet, it won't be for quite a while. No, I want to take off for a few months, which I normally do after the picture comes out and just go away to Europe to sort of see what strikes me and also to think about setting up production deals.



dream:

way, and a lot of women were greatly moved by the films. Mind you I was writing also for and working with Genevieve who is a woman, so I was able to get into that world, through her, more.

cinema canada: You used young people from Loyola College on your crew.

Paul Almond: Yes. And now they're all actually working for a production company in Montreal.

cinema canada: So you'd be in favor of a kind of an apprenticeship program for aspiring filmmakers?

Paul Almond: Yes, I really like the idea, for I find that the making of a film is largely the question of energy and where the energies come from. Because a film is like an accumulation of a great deal of energy, and the young kids today with their intense excitement are a very valuable source of energy in making films.

These kids worked like dogs from morning to night and loved it and they were one of the major driving forces in the film. And I think you'll find that young filmmakers today have lots of energy.

You know, a film is a product of a lot of explosive energy which kind of focuses in on and sets celluloid almost alight. That's why I try to gather energies, and you'll find that they'll guide you in the right direction. Young people can go to film schools and to university, but when you get down to it, the only way you finally learn about all the problems you have is actually making a film or working on one. Because filmmaking is not just pointing the camera or getting the right script. That's only the mechanics. Filmmaking is an attitude toward content which is shared by everybody. It's kind of a community experience which you will go through when you are making a film. Real filmmaking you can't learn in a university.

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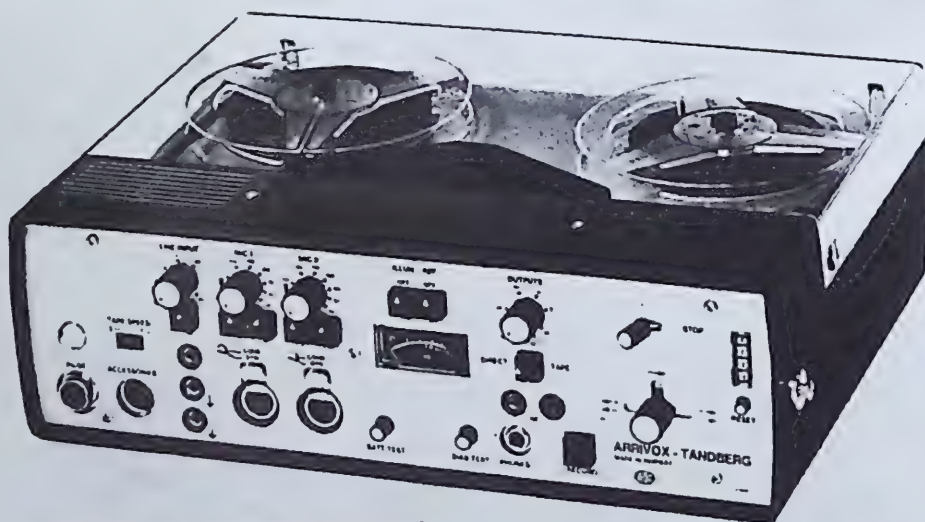
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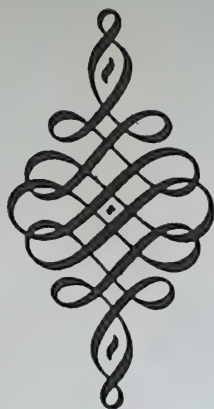
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RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

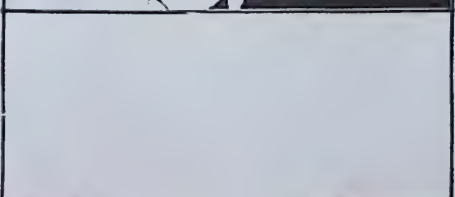
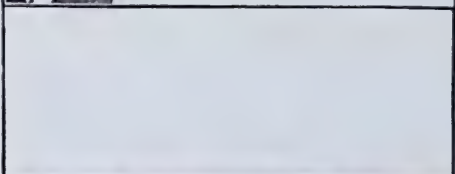
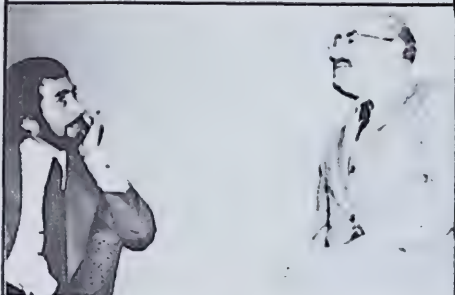
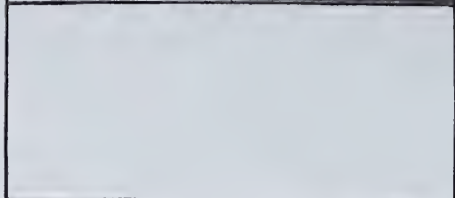
"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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There have been many enthusiastic comments by CFE members about the issues of Cinema Canada, that all CFEG members now receive. Sometimes the news of what members are doing is a bit sparse, but hopefully that situation will be remedied as more of the guild forward information to Phil Auguste for compilation and thence publication.

Affiliate member Fred Sengmueller of Film Sound Services recently returned from the Olympic Opening after using his new mini-Nagra SN, to record sync interviews of Canadian teams for a CBC Sports special. The results were amazing, excellent sound quality which Don Evraire who edited the final film can attest to. Vincent Kent supervising editor on the "Police Surgeon" series, which both Clinton Solomon and Michael Manne have had a hand in snipping. Don Haig and Arla Saare signed up to edit "The National Dream" series set to begin in late summer of 1973. Thomas Berner recently completed Swift Canadian commercials. Richard Wells and Gordon McClellan assigned to CBC Weekend. Robert Millard has opened his own production editing service. Tony Lower trimming away at "Wedding In White". Ray Hall returning from UN post in Beirut to Vancouver. Ronald Piggott reports interest in his new

Redacto editing table running high. Hans Van Velsen in new headquarters at 22 Front Street. Roger Pyke just completed eight month editing of a 90 minute and sixty minute White Paper Film Documentary on the Western Bible Belt. Gloria Cawley has waded through the 80,000 feet of Bible Belt negative, and is now only waiting to put in one more element. (you guessed it - *the titles*) but don't give up hope - the producer promises to deliver before telecast in December. Gwen Hilson negative cutting the Glen Ludlow Thunder Bay Students mystery thriller. Zarko Perak on "All About Women" new feminine series. Myrtle Virgo on CBC drama "Rhapsody". Phil Auguste on "Drop-In". Walter Coombes on News Special "Mackenzie Road". Liz McCracken on "Nature of Things". Gilbert Mastine on "Drop In". Paul Nicholich on "Take 30".

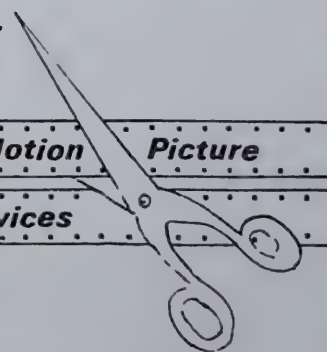
THE CFE ANNUAL DINNER DANCE to be held in November. Time and place will be announced to members as soon as details are available.

Photographs on this page taken by Tony Kelleher at the last General Meeting which was held at Pathe-Bellevue.

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DIRECTORS GUILD OF CANADA



Dear Members:

THE NEXT GUILD GENERAL MEETING will be held at FILM HOUSE, THEATRE ONE, 8 P.M., THURSDAY, OCTOBER 12, 1972. PLEASE MARK THE DATE AND TIME ON YOUR CALENDAR AND PLAN NOW TO ATTEND. ADDITIONAL INFORMATION WILL BE SENT TO YOU SHORTLY.

The CANADIAN FILM AWARDS will be held on Sunday, the 15th of October this year, and the CFA Toronto office will be mailing ticket order forms to you early this week. Due to the limited seating accommodation available at the Royal York (sponsored categories luncheon) and at Cinesphere (feature and craft awards), it is imperative that tickets be ordered as soon as possible. If there is any delay in receiving your order form, please ring Joanne Kates at the CFA office — 364-0366, or, in Montréal, Françoise Jaubert at 737-8938.

The second INTERNATIONAL FESTIVAL OF CINEMA IN 16mm will be held in Montréal October 24 through October 29. Last year's entries were received from fourteen countries, and a greater participation is expected this year. Organized by the Independent Filmmakers Co-operative, the Festival is sponsored by the National Film Board of Canada and the Canada Council of the Arts. Entries must be received in 16mm with optical or magnetic soundtracks and must have been produced after the 1st of October, 1970, and not previously shown in Canada. Films with commentary or dialogue in foreign languages must be subtitled in either French or English. Deadline for entry forms — obtainable from the N.F.B.'s Festival office — is September 20th.

ON THE PRODUCTION SCENE — GARY FLANAGAN, TONY LUCIBELLO, JOHN BERGER, PHIL MCPHEDRAN have wrapped Warner Brothers "Class of '44". MARILYN STONEHOUSE, BRIAN WALKER, TONY LUCIBELLO, GARY LEAROYD, MARTIN WALTERS, GERRY MAYER

and JOHN MEREDYTH LUCAS working "Police Surgeon" out of Studio Centre until mid-October. AL SIMMONDS completed several episodes of "Police Surgeon", now working "Big Guns" with John Bassett. An all-Guild crew has been set for John Bassett's "Last of the Big Guns" due to go before the cameras this month. PETER PEARSON will direct; JIM MARGELLOS handling the producer's chores; BOB LINNELL, production manager; AL SIMMONDS, 1st A.D.; ROB IVESEN, 2nd A.D. Shoot will be on location in Saskatchewan. GERRY ARBEID, BILL ZBROWSKY, DEAN JUDSON in pre-production of "The Neptune Factor — An Undersea Odyssey" (formerly Conquest of the Deep) due to commence shooting this month. SAM JEPHCOTT on three week Halifax location scout for "Undersea Odyssey." GEORGE KACZENDER, DAVE ROBERTSON, SCOTTY MAITLAND working "U-Turn" in Montréal — due to wrap early next month. BARRY BERTHURSON finished commercial shoot with Rose-Magwood, now working 2-week Sebert shoot. ALLAN KING and BRIAN ROSS on location in Quebec 'til mid-September. GORD MILLIGAN just finished commercial shoot for Vickers and Benson. JOHN TRENT, LIZ BUTTERFIELD, JOE KELLNER wrapping "Jalna". TOM TEBBUTT handling A.D. chores on several CBC Toronto productions. PETER CARTER, RENE BONNIERE, GRAHAM PARKER shooting and/or prepping CBC productions. BOB HALBGEBAUER working commercial shoots 'til mid-October. IAN MCDOUGALL prepping upcoming feature shoot with DON SHEBIB. HARVIE MCCracken working "Beachcombers" in B.C. 'til mid-November. MAURICE LEVY working pre-election coverage for "Newsbeat" in B.C. FRAN ROSATI, in from B.C., working with RABKO. AL WAXMAN just wrapped C.P. commercial shoot for Rose-Magwood. PETER O'BRIAN and CHRIS DALTON prepping feature for January '73 shooting. JOHN BOARD, SAM JEPHCOTT, IAN MC-

DOUGALL wrapped "Tobias Rouke" shot in Kleinburg. GORD ROBINSON working commercial shoots. ROCKY EVANS wrapped Cool Millions. Tony Bedridge prepping upcoming feature with JAN KADAR. Earl Glick interviewing A.D.'s this week — crewing for "Tom Sawyer" due to go before the cameras later this month.

TWENTIETH CENTURY FOX CORPORATION now appears to have reached a compromise with IATSE's, local 873, over the Union's requested 20 per cent wage hike (including fringe benefits). Since the producers had met with IATSE and completed informal talks prior to the Union's declaration of the rise, I.A. has agreed to work on "Paper Chase" under the old rates until December of this year, with a 5 per cent bonus being paid to I.A. members at the conclusion of production. News of the proposed wage boost reached producers by word of mouth rather than formal notification. The Union has decided to hold negotiating meetings this week with other producers already in pre-production.

The Guild has also reached an agreement with Twentieth Century Fox Corporation and the GUILD BASIC AGREEMENT was signed in Toronto last week. Due to U.S. contractual arrangements, Twentieth had committed to a U.S. production manager and first assistant director; however, it has been agreed that a Canadian Production Manager and a Canadian First A.D. will also be employed on the feature and are to receive screen credit. In addition, all 2nd A.D.'s and production assistants will be Canadians. Twentieth has requested a Guild permit for the director and this has been issued. Pre-production is commencing immediately with cameras due to roll in mid-October.

Following the completion of "Paper Chase", Columbia Pictures is planning the production of a feature in Toronto entitled "The Last Detail." Further details will be announced as they become available.

Toronto's newest television station, CITY-TV, is due to go on the air September 28. Moses Znaimer, formerly an interviewer-producer, has been named manager.

NAT TO ACQUIRE CANADIAN DISTRIBUTION — Latest expansion of the new National Telefilm Associates is the agreement in principle to the acquisition of the Canadian theatrical distribution company, International Film Distributors, which will continue to be headed by Nat Taylor. In addition to theatrical distribution, IFD also runs the Kleinburg studios. NTA will integrate its own large feature library with IFD's product lines for release to Canadian TV CATV and theatres.

NEW MEMBERS

A warm welcome to PHILIP MCPHEDRAN, PATRICIA GRUBEN, BARRY BERGTHORSON, CHIP HALL, DEANNE JUDSON, VLADIMIR SPINDLER, BRIAN ROSS, SUSAN LEWIS, RONALD HUDSON, ROBERT APPELBE and RICHARD BENNETT.

CHANGE OF ADDRESS

DAVID GARDNER, 72 Admiral Road, Toronto 180, Ontario. GEORGE FALLADA, 22 Oakmount, Apt. 302, Toronto 165, Ontario — 766-6676. JOE KELLNER, 54 Sullivan St., Toronto 2B, Ontario — 364-7446. JAMES SCOTT, 11360-256th Street, R.R.I. Whonnock, B.C. — 462-7467.

The Committee for an Independent Canada (C.I.C.) is producing a telethon called CANADathon '72 over CITY-TV (Channel 79 Toronto). The purpose of CANADathon '72 is to increase Canadians' concern for their country, raise funds for the C.I.C. to carry on its work and to produce an excellent show.

OUR CONGRATULATIONS TO SYD BANKS, named Creative Hand of the new GLOBAL NETWORK. The chief complaint against the two present networks was the lack of access. Access is now available through Global. One of the main selling points Global made to the C.R.T.C. was the ability of the Private Sector to deliver. It's now up to you. Global is looking for your program concepts, ideas, etcetera — and Syd Banks is waiting to hear from you.

REMINDER — GENERAL MEETING — 8 P.M. THURSDAY, OCTOBER 12TH. PLEASE MAKE EVERY EFFORT TO ATTEND.

*Kindest Regards,
Evelyn McCartney
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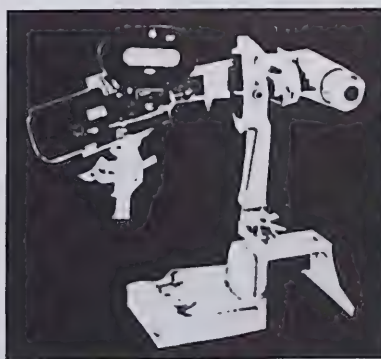
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C.S.C. ASSIGNMENTS

MONTREAL

WALLY GENTLEMAN CSC — hospital, hospital, hospital. Convalescing after a second hospital stint, awaiting summons to a third. Out of action since June, probably to end of October. Best wishes for a speedy recovery.

J.P. GRATTAN — recently covered the Cyprus/Germany tour of the Canadian Armed Forces, the Argos/Hernandez, a CBC News Feature, and Balloon Races for ABC and CBS TV. Presently shooting commercials for Joseph Elie Ltd., and general news coverage for ABC and CBS. Also working on local CBC programming. Coming up is Sports Action Profile on Gene Mauch for TV Chicago and Los Angeles, more news coverage for ABC and CBS, and more CBC production.

RON WEGODA — most recent assignments have included CBC News and Sports, currently filming the Interna-

tional Tuna Cup Match in Nova Scotia for UPITN and CBC Sports. Will be doing election coverage for CBC and UPITN.

TORONTO

NORMAN C. ALLIN CSC — Director of Photography on final shooting month of The Whiteoaks of Jalna.

GEORGE BALOGH — recently finished shooting commercials in Canada, Holland, and the U.S. Also worked on "Paul Anka in Las Vegas," and is presently shooting commercials. In the future loom some more commercials.

NICOLAS EVDEMON (Affiliate) — was assigned as staff cameraman for CBC-TV News during the summer, and in August was camera operator for last four shooting weeks on The Whiteoaks of Jalna.

HARRY MAKIN CSC — shot Follow the North Star for ABC/TV, and Police Surgeon, NBC/CTV series. Set to shoot Neptune Factor, multi-million dollar fea-

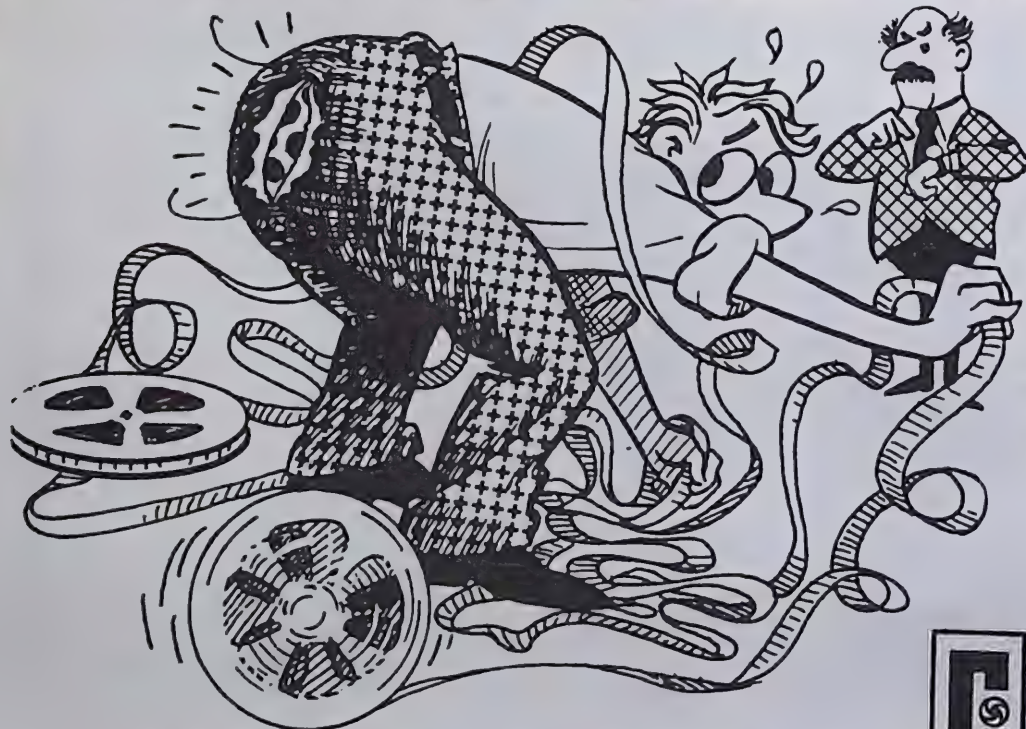
ture film for 20th Century-Fox and Conquest of the Deep Ltd.

EDWARD B. HIGGINSON — shot Carnival for Transmedia Productions, an hour and a half feature documentary shot in U.S. and Canada, directed by Martyn Burke. Currently doing CTV Specials in British Columbia, Election Texaco Special for W-5, plus assignments in British Columbia and Alberta. Plans to work on CTV W-5 show, to complete shooting for Carnival, and to do some commercials for Production Film Makers Associates.

MAURICE JACKSON-SAMUELS CSC — is set to shoot The Adventures of Tom Sawyer, a ninety minute feature film for television, produced by CBS/Universal, utilizing Upper Canada Village in Toronto as the location. Feature to use revolutionary new process devised in Hollywood, whereby colour film and videotape record the action simultaneously in one camera. Shoot almost transferred down to Louisiana, when Pioneer Village officials refused to allow filming. Premier William Davis intervened, and the \$300,000 budget motion picture will be shot in Ontario, starting end of September.

KENNETH E. POST CSC — recent work completed: Firm Hand for the Addiction Research Foundation; OECA series, Outer Edge, for Odyssey Productions;

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FRITZ SPIESS CSC — commercials, commercials, commercials.

ROY TASH CSC — and his wife Edna have recently returned from a trip to Hawaii, where they celebrated their Golden Wedding Anniversary! On their return trip, Roy looked up some of his old time friends in Hollywood, and made a tour of Universal and Fox Studios. Congratulations to Mr. and Mrs. Tash from CINEMA CANADA and from all the members of the society!

THUNDER BAY

HUGO RDUCH — shot a Great Lakes Paper Company woodlands film, An Image in Mechanisation. Presently shooting a promotional film on a saw mill in northwestern Ontario.

WINNIPEG

JACK HARREVELD — photographed 30 minute colour film on surgical technique "Carotid Stenosis." Presently working on a training film, entitled 999 (when a patient goes into cardiac arrest.) Planning to work on a series of short films on

physio-therapy.

EDMONTON

RON GREEN — most recent assignments have been "Fort Edmonton," "I Want to be Me," "Vibrations," and "Special Games for Special People." Current assignments include a film for the Workman's Compensation Board of Alberta.

CALGARY

TREVOR PAIGE (Affiliate) — is on casting assignment in Hollywood for Great West Production Inc.'s upcoming full length picture, Cabbie, (script completed). He just finished a twenty minute, 16mm documentary for Flextrac Nodwell on the Dynatrac mobile unit, shot on location in southern Saskatchewan's sand fields, the Columbia ice fields in the Jasper Park area, the Sarcee Indian Reserve and at the Flextrac Nodwell testing grounds.

Also for local TV distribution, he completed a funny and most entertaining featurette entitled Little Red. The last four hundred feet was just shot for his colourful 90 minute, 16mm travelogue production, Alberta Adventure.

VANCOUVER

KELLY DUNCAN CSC — Director of Photography on 35mm Panavision feature In Pursuit Of. . . produced and directed by Richard Walton of Los Angeles.

OTTAWA

RUDI WOLF — recently returned from two weeks in Cuba, where he shot a half hour documentary for CBC News special Castro Plus 13. Just finished a half hour olympiad film for Health and Welfare, Canada at the Olympics '72 in 16mm colour. Coming up are elections coverage for CBC News and election specials.

PAUL PEQUEGNAT — (Pequegnat Productions) logged four trips to the Canadian Arctic over the past winter and summer, ranging from filming Army exercises at Resolute Bay last December at temperatures of 60 degrees below zero, to the latest trip to Eskimo Point, Baker Lake on an Opportunities for Youth assignment. All above done for CBC-TV News and Public Affairs. At present he is following the political leaders around the country during their election campaigns for CBC-TV News and Public Affairs. Upcoming assignments include more National News filming around Parliament Hill and across the country.

Editor's Note: C.S.C. Members who wish their activities listed have only to send details of their work, past, present and future, to CINEMA CANADA. We would like to be kept informed of all material that can be included in this page.

Canadian Film Awards.

by Jerry McNabb

It's Canadian Film Awards time again.

We received a letter dated August 9th informing us of the August 10th deadline with an apology and a few days extension.

We could get paranoid and think this was in retaliation for Kirwan Cox's article on the awards last year. But more than likely, they are probably just as disorganized as we are and have trouble meeting their own deadlines.

There are changes this year. There is now a Montreal office "so the Canadian Film Awards are no longer English dominated." We'll wait and see on that one; a Montreal office does not guarantee participation by Quebecers who don't feel they are a part of the awards.

They promise "significant television coverage" and "a more exciting party for our industry". They state "we've decided it's about time the Canadian Film Awards became really good entertainment — a fast moving show." It is always harder to hit a fast moving target.

The most intriguing part of the show is the Grierson Award "to the person who has made an outstanding contribution to the Canadian film industry in the past year, if the jury feels such an honor is

the Toronto film maker's co-op

warranted." The cliffhanger will be whether they decide to make an award.

One of my nominations would be Secretary of State Gerard Pelletier if he promised to follow through with a film policy that would guarantee our films being shown in this country.

Janet Good, at Canadian Motion Picture Equipment Rentals, deserves some kind of an award for all the young filmmakers she has taken under her wing. Maybe she would settle with payment of all those outstanding debts.

No doubt some deserving person will receive the award, after a long and thorough search. It would be sad to be told that not one single person in this whole country made an outstanding contribution to the film industry.

But anyway, Canadian Film Awards, we will be watching your fast moving show with interest if not excitement. We want to believe that things are changing but saying so in a press release is not enough. But it's a start. ●

Toronto Filmmakers Co-op

The above item is re-printed from RUSHES, the newly revived Co-op Newsletter. It was written by Jerry McNabb, who is chief resident mogul and co-



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ordinator of all co-op activities, useful and otherwise. RUSHES is being edited by Brenda Roman, a very knowledgeable person in the world of film history and criticism. One great feature is the Toronto Filmcalendar compiled by Howard Lam, which lists all the alternate showings and festivals of films in the area. This is a valuable service not only for the film buff but also for the small exhibitors, who usually don't have even a miniscule fraction of Famous Players' advertising budget. All you have to do to get RUSHES (legally) is to become a member of the Co-op.

A great place to sign up for membership (dues = \$10 per annum) was the Annual General Membership Meeting held at the Poor Alex Theatre on Monday night, September 10th. The meeting got off to a high start with Jerry's Co-ordinator's Report. Frank Nissen, animator at Cinera Productions, chaired the evening in his usual calm and collected manner. Members of the outgoing Executive Board had their say next, and they touched on what the co-op did since its inception in March, 1971, and what they believed the co-op should be doing during the coming year.

The predominant question — discussed in all its ramifications — was whether the co-op should get involved more with actually producing films, or continue as a service organization, aiding and counselling its members who wish to produce films on their own. The consensus opinion of the general membership was that the Filmmakers Co-op should in fact *make* films and not just talk about them. There were wide differences in opinion about methodology (how to get the money, how to make decisions about who will get to work on the films, how to make value judgments concerning the merits of one script proposal over another, etc.) and the debate still continues within the membership.

The annual elections were held and a new Executive Committee was elected for the coming year. The ten people chosen to represent the co-op membership of one-hundred and twenty young Toronto area filmmakers are:

Raphael Bendahan

(former editor of a photography magazine, awarded a \$3,000 Ontario Arts Council grant for filmmaking.)

Sandra Gathercole

(worked in production on *Goin' Down the Road*, and *Spring Coolie*, founding member of the Co-op, author of the Proposed Film Policy Brief to the Secretary of State, presently publicity manager for the Naked Came the Maple Leaf festival.)

George Csaba Koller

(presently editor/publisher of CINEMA CANADA, cinematographer on the Co-op film this summer, director/cinematographer of documentaries in Toronto, Montreal, New York.)

James Murphy

(Manager of the Canadian Filmmakers Distribution Centre, founding member of the production co-op.)

Frank Nissen

(professional animator at Cinera Productions, worked on many commercials and an animated featurette, (*Super Joe*) taught co-op animation workshop last year.)

David Peebles

(graduate of the University of Toronto, co-ordinator of the Co-op OFY program during the summer, taught some basic workshops.)

Brenda Roman

(active in film criticism, editor of RUSHES, worked for the Distribution Co-op under a LIP grant last winter helping to exhibit Canadian films throughout Ontario.)

Recha Spree

(a former actress, started to make films on her own, got training in Germany, also works with her husband, who teaches film at the Ontario College of Art.)

Sylvia Spring

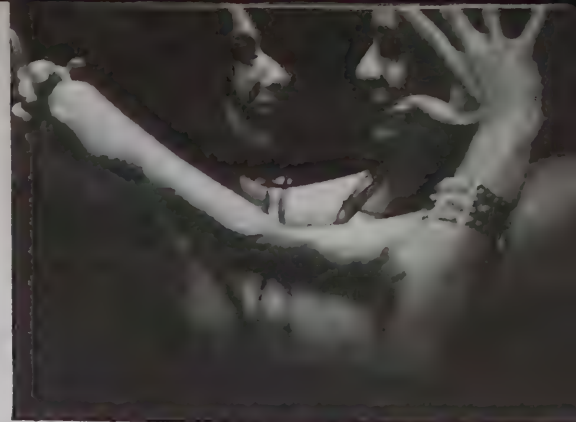
(director of the feature film *Madeline Is...* founding member of the Vancouver Filmmakers Co-op, presently living in Toronto and working for the CBC.)

David Tompkins

(director of the Canadian Filmmakers Distribution Centre, has worked for the Co-op since last winter, and probably knows more about the Canadian film scene coast to coast than anyone else: he travelled cross country in his van, for three months, showing Canadian films and meeting interested people.)

Sylvia Spring's election to the Executive Board and her gracious acceptance assures representation in Co-op decision making of the point of view of those who are in the category of having made a feature length film. Clarke Mackey, Peter Rowe, Don Owen, Morley Markson are all members of the co-op, but Sylvia is the first filmmaker on their level of accomplishment, who will take a more active part in co-op business.

The Poor Alex festival of Canadian films was extended to run until October 8th, closing with *NEON PALACE* by Peter Rowe. The films that were added to the original schedule include *PIERRE VALLIERES* by Joyce Wieland, *COUNTDOWN CANADA* by Bob Fothergill, *ZERO THE FOOL* by Morley Markson, and *COWBOY, MASKS*, and *RULES OF*



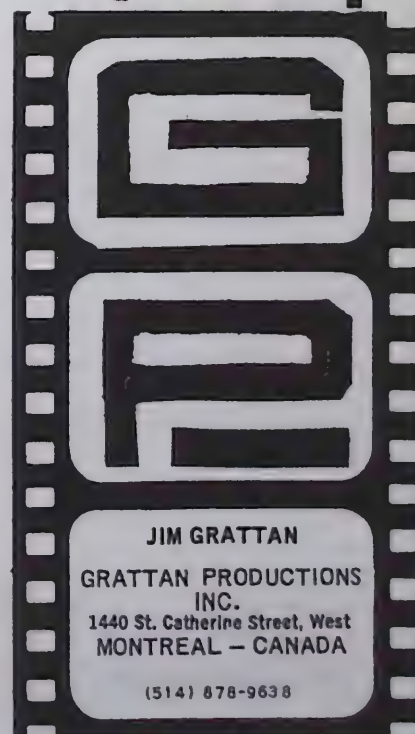
BOWLS, which are three excellent, shorter length films from Vancouver. It's a real shame that the festival has to close at all, and it's another illustration of how hard up the arts are for resource space: theoretically, the Canadian films could continue at the Poor Alex under a LIP grant extension, but it's impossible, because a theatre group leased the premises for the entire winter. When film groups are forced to compete with theatre groups for the same space, then something is drastically wrong in that society's attitude toward its artists.

By the way, if you missed the Annual General Meeting and would like to join the Toronto Filmmakers Co-op, you may come by any time to Room 201, 341 Bloor Street West (near Spadina), or call (416) 921-2259. Ask for Jerry or Tom or Sandra or Dave or Jim, we're all very nice people and are waiting to hear from you.

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POWER AND PARTICIPATION

Filmmakers are at a crossroads which can lead to much greater influence on government film policy at all levels if they take advantage of the mechanisms that exist for this purpose. Traditionally Canadians have been ignorant of the decision-making process being waged for their benefit in New York, Los Angeles, or London while what little was happening in this country was the game preserve of the privileged few, or 'les rois negres'.

When you don't know what is happening you can't influence it, change it, better it. Sometimes you don't know anything because the decision-makers prefer to work in olympian isolation of old school ties away from embarrassing and 'ill-informed' questions. Other times they seem to be left in isolation as a result of indifference by the rest of us.

The following information is printed to help people interested in the decisions being made in Ontario and Canada gain access to the decision-makers. At present there are two Ontario studies being conducted plus many changes in personnel at the Secretary of State's office in Ottawa, including the new Advisory Committee on film.

Ontario

The Select Committee on Economic and Cultural Nationalism has been meeting since the beginning of the year to receive testimony and briefs on all aspects of economic questions and very little in cultural problems, including film and television. The interim report mentions only education and publishing as possible cultural problems.

Remember that licensing theatres and distributors, tax, censorship, and quotas are a provincial responsibility. If you wish to make your views known, write to: Mr. J.A. Holtby, Select committee on Economic and Cultural Nationalism, Room 104, Main Parliament Bldg., Queen's Park, Toronto, Ontario.

On a more informal and secretive level, the Ontario government's Minister of Industry and Tourism, John White, has set up a study group to look into all

aspects of provincial participation in film from taxes and censorship to film festivals and film schools. This film study group is one of ten similar groups studying things that even include Irish immigration. Among the ten members of the group headed by John F. Bassett, Jr., are Budge Crawley, Bennet Fode, Joan Fox, and Peter Rowe. Their recommendations will be made to Mr. Holland, Director of the Office of Standards, Design, and Innovation at the Ministry of Industry and Tourism. Unfortunately they have not solicited information from members of the film community beyond their circle, but I am sure that they will be happy to receive any concrete proposals on the role of the provincial government in film that you may have. Write to John F. Bassett Jr., c/o CFTO-TV, Box 9, Toronto 375, Ontario.

Ottawa

The Secretary of State's Advisory Committee on Film is being formed and will presumably be charged with developing a long term cultural policy for the country. Its first members will set precedents for action or inaction that will be difficult to change later.

The committee will include the heads of the CBC, NFB, CFDC, Canada Council, and public archives. One can only hope that the five representatives from private industry are located with a minimum concern for geographical, sexual, or ethnic fairness and a great overriding concern for imagination and energy.

However, to please everybody the representatives would have to have the qualities of a mythic Canadian god. The ideal candidate would be an omnisexual hermaphroditic (to satisfy obligations for sexual fairness) consulting lawyer/engineer owning a television-film production, distribution, exhibition company while living in both Vancouver and Halifax. He would be a French-Canadian of Indian-German-Greek-Italian-Irish-Scottish extraction under 35 with over-

tones of radical chic about his prematurely grey and conservative ideas. Oh yes, graduate studies abroad where he developed a trick knee playing hockey.

If this person cannot be found what lesser mortals will we have on the committee? Probably one woman, one television personality not working for the CBC, one person from big exhibition-distribution, one Quebecois from the established industry and one Quebecois from the alternative industry. This arrangement should not leave out unions, labs, producers, the West Coast, and, of course, filmmakers.

If you want to play the Advisory Committee sweepstakes, fill in five names that fit all the above (for example, Joyce Wieland, Patrick Watson, George Destounis, Rock Demers, Guy Bergeron) and send to the Under Secretary of State Jules Leger at 66 Slater Street, Ottawa, Ontario. If you win, you will probably have voted for the wrong people.

There have been a number of recent personnel changes in the Secretary of State's office involving film, such as Wendy Porteous' resignation as visual arts officer to take a management training course (following her report on distribution which was finished September 1). Danielle Sauvage has left as the Secretary of States' special assistant to take a research position with the CFDC and Andre Fortier has left to head the Canada Council.

I think the most important change is Robert Desjardin's appointment as director of the film section. This fills a hole that has existed for years. Desjardins is the penultimate Québec technocrat. He is 38 with a degree from the Université de Montréal in psychology and held the impressive sounding position with the Ministry of Cultural Affairs in Quebec titled directeur-général de la création. Before that he worked in school and community services in the city of Vaudreuil, spent four years with Expo 67 as Pierre deBellefeuille's assistant, and has worked for the NFB and the Quebec cinema supervisory board.

Hopefully you will take advantage of this information to open up communication between the creators and implementors of government film policy and your ideas. If knowledge is power, then the ignorant man is too often being used by the knowledgeable for ends he may not agree with. If you have knowledge that you think should be shared, send it in. If you feel that you alone cannot really influence decisions in Ottawa or Toronto or elsewhere, form an interest group of like-minded people. It is true that there is strength in numbers. ●

The Following was received from Vancouver:

Some tape recorded thoughts played before two films shown at a mixed-media event at the Burnaby Art Gallery last May.

(The complete program, including tape, is my mixed-media work to date:

slides: Lost Lakes Chronicles, Cecil Green Park, Steff and Sue, the making of a feature film.

film: Sun Movie - 2 min. 16mm color, wild sound.

Epicenter - 12 min. 16mm color, wild sound.

Films made with assistance of Vancouver Free University Film Workshop and Byron Black.

Sincerely,

Randy Thomas



randy thomas: the metaphysics of film

Film is a dangerous alchemy no matter how you approach it. These are heavy explosives we are dealing with; the forces released through the medium of film are cosmic in dimension. Consider cast and crew being assembled for the simplest production. Plot each person as a separate vector, a unique energy direction arrowing at random. The problem of film is to deflect these vectors according to a pre-arranged plan, to bend them, warp their flows until these various energies converge through the four dimensions of space/time onto an infinite number of points located on a single plane, perforated, steadily unwinding.

This channeling process is an immense task and the filmmaker's responsibility is commensurate. The more variables involved in a given production the greater the chances of wasted energy, gradual atrophy and an overworked cutting room floor. If the filmmaker is skillful enough or very lucky or both most of the energy passing through his hands will be brought

to focus on the microcosmic area of a theater screen. Then everyone is left to look after his own mind as best he can.

We are talking about the primary source of universal energy: light. In essence, film is light. Light channeled through a precision valve, trapped in a complex chemical web, then re-released — as light.

Light is energy in motion: atoms whirling faster than imagination, electrons colliding, repelling, releasing and exchanging energies across the entire spectrum. This is Hiroshima, baby. Atom bombs are exploding on the screen.

Energy. Light. The stuff that powers the cosmos. Film. A collection of particles vibrating each at its own special frequency. As corpuscles mass, wavelengths form and become visible, expanding, shifting, delineating colors... form.

All is chimeral. All is energy, vibration. Our mind projectors, unable to operate at the speed of light, (which is the rate of input after all), distort this process of

chaotic change into slow-motion fantasy, a motion picture so retarded that it seems to stand still.

Table. Chair. Mountain. Such pictures we call the "real," the "tangible," the "solid." But this is myth. Nothing is "solid." Everything which exists is simply a collection of rapidly orbiting energy. Film demonstrates this fact at 24 frames per second as apparently solid objects fill the screen. Here is some heavy acid indeed. These are not solid objects at all. All we are really seeing is light vibrating at different frequencies.

To alter these frequencies that define the universe, to reshape and focus them on a single point, this is the essence of filmmaking and the source of its considerable power. You are viewing stranger things than you think. Just who is in charge here? Through what strange forests is your subconscious so frantically riding? The British are coming! Paul Revere shouts in your dreams. ●

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By MICHAEL SNOW

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INTERVIEW

by george csaba koller

"... my understanding of the medium itself is that the material that one uses to make these things is light and time ... you do have a strip of acetate and so on, but ultimately what you're handling is light and time."

This is in no way meant to be a comprehensive discussion of Michael Snow's work or life as an artist. For a fuller view of the man and his art, please consult Volume 3 Number 3 of TAKE ONE magazine, published in April, 1972. All that is attempted here is to present a conversation with Snow, which took place on the day after LA REGION CENTRALE opened at the Poor Alex theatre for a week-long run in late August.

It would even be unfair to try and describe LA REGION CENTRALE the film, to someone who hasn't seen it. Bob Cowan in the aforementioned issue of Take One does give a vivid description, but *The Central Region* is the kind of film that evokes every conceivable response from its audience. Cowan's mind trips while watching the three hour visual tour de force might or might not be your mind trips, and there is no reason why they should be. All one can do is to explain that the film was shot on top of a mountain in northern Québec utilizing an intricate mechanical, computer operated gadget to move the camera in predetermined patterns, horizontally, vertically, diagonally, and at varying speeds. The combined effect of this technological feat is to create the illusion/reality of a "bodyless eye" as Snow calls it, careening freely in space around a centre spot, which is never seen and is *The Central Region*.

In more mundane terms, the film is the artist's attempt to paint a landscape with the camera, more correctly to record a given landscape, skyscape area not with brushstrokes but with lens movements and light variations. The introductory scanning sequences, where we are painstakingly forced to explore every inch of ground in a circular pan pattern until the slow elevation adjustments of the mechanism reveal the ragged horizon and the sky, immediately remind a space age viewer of astronauts exploring the surface of the moon. Later on, when gravity is thrown to the winds and we are soaring upside down within the image, it's not so much a landscape that we see, as a crystal clear field of ice (the sky) through which the rays of the sun shine and illuminate it from below, with the ragged rocky horizon and the black edge of the earth becoming the sky above. And when the film enters its final spin phase, the landscape becomes abstract, the global roundness of the earth is revealed, as smears of earth and flashes of sky eject our tumbling minds into another dimension, one either created by the artist, or perceived by the visionary, Michael Snow.

It was unfair to say even this much, because two paragraphs could hardly cover a three hour total experience, which itself is a condensation of universal distances in time and space.

Snow: I try to surprise myself if I can. I don't like to hear myself saying the same thing, so if you ask me a question I've heard before, I'll try and make up something new.

Question: Might as well ask you a standard question then. How did you get into the visual arts?

Snow: It's hard to say, 'cause it's sort of mixed up in a way. I don't know where to start, at what point specifically.

Well, for some reason or other I went to the Ontario College of Art – whenever it was, I don't know when it was, centuries ago – and before that I started to play music and I played the piano professionally when I got out.

I didn't know what I was doing and I met George Dunning who was running a film company here – one of the first ones. He'd been at the Film Board and he was starting this company and it was the first one to make TV commercials in Canada. There were a lot of talented people working there and he'd seen some drawings of mine and he thought that they showed something. He thought that whoever did them would

be interested in films, which I wasn't, I hadn't any specific interest in it at all. Anyway, he gave me a job there, so that was my introduction to film. I worked there for a year and a half and I was also playing music then (with a jazz combo) too and I was painting.

I made my first film in 1956, just to make a film. I don't know, that doesn't seem to be how I got into it, just to be an artist in the first place, or something.

Question: How do you approach the different media that you work in?

Snow: Well, things are inter-related. I still do music and I still do a few of these sound things, but some of the things that were previously separated are now joined. Incidentally, it used to worry me, like when I first got out of art college, I thought that I had to make a decision whether I was going to be a musician, or a filmmaker, painter, sculptor, I didn't know what I was going to be, and I kept on doing all these things. And like a few years passed and I looked back on it and it seemed it was all right somehow to do those different things you know, and they have contributed to each other.

Question: In any medium, when you start a work, do you have something to say and then you say it?

Snow: No, not at all, no. It's not a question of having something to say. You see, the experience of seeing a film is a thing in itself. I use them to make an experience or a phenomenon of some kind, I'm not selling anything with them in the sense that they should convince you of something other than your experience of seeing the film. Seeing something is not like material that you use to make something, as far as I'm concerned.

Question: With any work you have to start out with a concept.

Snow: Yeah.

Question: But does the concept concern itself with the technique or does it concern itself with the content?

Snow: No, it's not technique in the sense that what I've been trying to do since I started to get a clear idea of what seemed of interest in film – since '63, I guess it was, or when I made *New York Eye and Ear*

"And there's a lot of feelings in the film that can only be made by that machine. There's all kinds of driftings and fallings and floatings and things like that, all made by the illusion of your gravity being altered."

Control in '64 – it seemed to me that some elements of the medium have possibilities of contents of their own that have only been used for some other purposes, in a way. Like for example the film that has the title double arrow ($\longleftrightarrow$), I don't know whether you've seen that, *Back and Forth*, is the camera panning back and forth and that itself has in it possibilities. Panning; not just following the hero to the door which is what panning is usually used for, you know. It has the possibility of contents that are peculiar to films. I'm not using it to describe but to make something happen through film. I'm really trying to bring out not so much the documentary aspect of it which is important in all kinds of conventional films, even if it is acting – the reporting aspect of it – but the possibility that there are things in the medium that are special, you know. Do you understand what I mean, or is that all garbled?

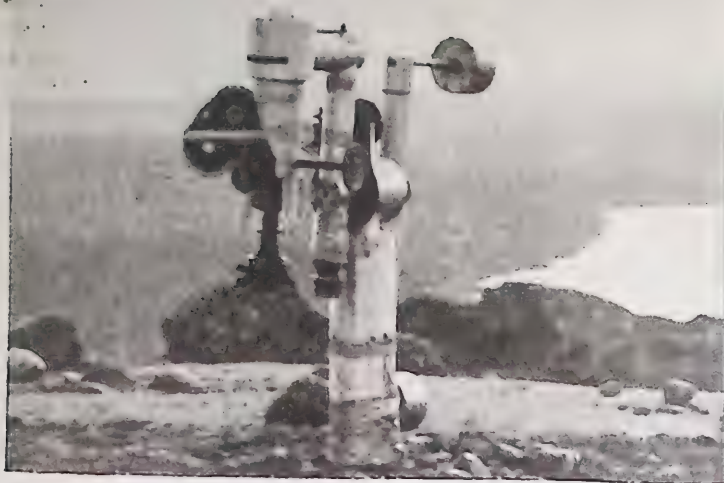
Question: Does the technique make them special, or is there a special content inherent in the technique?

Snow: Like, I'm so much into this what I'm talking about, that it's really hard to pick a point and start talking about it. Like my understanding of the medium itself is that the material that one uses to make these things is light and time – those are the things, that's the material – you do have this strip of acetate and so on but ultimately what you're handling is light and time. And that's apparently unusual because most of the films that I've seen have been like a painting made by a painter that didn't think about using paint. Do you see what I mean?

Question: Most other films?

Snow: Yeah, I think by and large they just don't use the material, they just don't use the material, that's all. They use the mechanism, but they don't use *duration* and they don't use *light* for the qualities and contents that are possible from using those things as the actual material of the medium. The material of the medium isn't, you know, showing somebody killing somebody, or whatever the usual subjects are; the material is shaping light and shaping time, and that's what you do when you make a film. That's the basis from which other things have come in trying to do the films I'm doing.

"... at the base is an area which never gets photographed which is the central region. It's not only geographic, it's the spectator too, like you're at the centre of this whole thing you find going around you."



Question: Do you believe that a concept for a work of art is enough by itself or does it have to be carried out?

Snow: Well, my own things aren't – my films are films, they're not concepts. Behind them are ideas and concepts but what people see and hear is films. The readings they may make are theirs, not mine – and that's not what's on the screen.

Question: Let's say that *La Région Centrale* turned out technically disastrous. Would you still be satisfied with the work because your concept was in a sense fulfilled or would you go back and do it again?

Snow: Well, if I wasn't satisfied with it, I'd do it again, yes, sure.

Question: The reason I'm bringing this up is I had a discussion a while back with someone who claimed that for him it would be enough to think of a concept for a work of art, he wouldn't necessarily feel bad if it failed in execution or if it never materialized.

Snow: Well, it sounds more like the art of conversation than the art of making films. I mean, you can make all kinds of speculations, but that isn't a film. I'm interested in making an experience that is unique to the medium and thinking about it is part of making it but that isn't what you see on the screen, that's what gets it there.

Question: In what sense – conceptually or otherwise – is *La Région Centrale* related to 2001?

Snow: I don't think it's related at all but I know some people have said they felt it was.

Question: I had this strong feeling of that connection last night.

Snow: Well, I don't know exactly what that is. I mean I don't see that there's really any connection at all.

Question: What about the *Chariots of the Gods* thing, God as an astronaut coming down to Earth?

Snow: Well, see, I don't work with ideas like that. I mean that's an interesting thing but it doesn't have anything to do with making that film. That film comes out of a line of things I've been doing. Like I made a circular pan film called *Standard Time* in '67; an eight minute film, it had the germs of various ideas in it. It was just a circular pan in a closed space, a room like this. And like I work with and think about the spaces that I'm using and about whether things are slow or fast or bright or dark.

Question: There's your preoccupation with the technique.

Snow: That's not technique, that's making the film. Like talking about *Chariots of the Gods* doesn't have anything to do with anything. You can make a film about anything, but . . . that's the kind of reading you can make from the phenomena which I made and okay, you're right. But it's not something that's on the screen.

Question: In the program notes to the showing, you made the statement that you're more interested in a 30,000 year span with this film than . . .

Snow: No, I'm just talking about the reaction. That was an attempt to prepare people for it, which I've never done before. To try and tell

them that the experience of duration in it is not meant to be that kind of entertainment thing where it's a compliment to say that the film lasted three hours but it felt like thirty minutes, I enjoyed it so much. The fact is I want you to experience the long duration of time because I'm dealing with it. In film you have *time* to use, it's not like sculpture, where you have scale, weight – the weight thing in film is temporal. And I'm dealing with planets for one thing, and with gravitation for another. I mean three hours is not very long, you know. Like particularly in the middle, there's a whole section that's like a saucer or something, it really stretches out. And that's really a fantastic thing to cross over, as far as I'm concerned, but I don't know what anybody else feels. It's like really experiencing the passage of time – shaped, molded time – and it's kind of a mental brace that you're put in. It isn't like entertainment. It's a phenomenon that you can experience in various ways. So that's what I meant by that 30,000 span thing. Some people came up to me and said they couldn't understand it, so I guess it didn't help very much.

Question: So you're not particularly interested in the trips people take while watching your films?

Snow: Oh, sure, but I can't be in their heads, I mean I just make that thing and I know what I put there and I know how it feels to me and that's the end of that. And if other people groove on it any way they want, that's fine, that pleases me. But I don't know what they're doing, how can I know?

Question: What about the obvious cybernetic overtones, man as a robot kind of thing. That machine is very curiously shaped like a man, the shadow especially. It couldn't have been an accident, or was it?

Snow: Yeah, it was an accident. That was the way the machine got made to do the job that it had to do. I never thought of it looking like a man. It sort of stands in for a man in a certain sense. All films are made with machines and what I did was design another machine; it's an instrument that I played on and made movements with that haven't been seen before, really. Like the vertical pan thing has never been done before as far as I know and that's really a fantastic thing: you're looking at the horizon, it rises into the sky like that, and it comes down here, and when it's down here it's upside down, somewhere here, you know, then it goes over the ground again and it's really like a bodiless eye. The technology was just a way to have that happen, because it didn't exist – it doesn't photograph itself.

The film is in complete three dimensional space. The technology is an aspect of it, and there are three places I guess where there is a hint of what it is that's making the film because you see that shadow. But that's like a passing thing where you might think about that because that is the truth of it and so you should think about it, but in other places I'm sure you don't think about it any more, you're just getting into what's happening, the states that the film puts you into. And there's a lot of feelings in the film that can only be made by that machine. You know, there's all kinds of driftings and fallings and floatings and things like that, all made by the illusion of your gravity being, your sense of gravity being changed, altered.

Question: I could really get off on seeing that film at Cinesphere. Have you ever considered making a film in the IMAX process?

Snow: Yes, well Graham Ferguson asked me if I'd like to make something for there with their thing and I might do it. But I don't know about seeing that film there, because the frame is very, very important for this film. You really have to see the frame and see how it reacts to the image. And even seeing the rest of the theatre is nice too because there are parts where the camera's on its side and it rises for a long, long time – sometimes it makes the whole place sink. Did you notice that? It's just fantastic, and that happens on the frame, too, so the whole thing has a lot to do with the frame, so it isn't like an overall Cinema-scope type thing at all. It's built on the frame being like eyelids.

Question: And yet the effect might be tremendously heightened at Cinesphere.

Snow: Well, it wouldn't be heightened so much, because you wouldn't have the reference, the up-down reference that the frame gives you. You see, you'd have this thing happening in front of you, and like I've looked at it on close to a big screen one time and it was okay, but you didn't have that visual reference of a fixed thing, the only reference you had was yourself sitting in that seat. But if you have this visual reference of a fixed thing which is what the cross is too, like that siezes the screen shape and holds it still so that like there's a transference there. There's all kinds of different transferences, like you might keep on going with the motion that you've been put in before where you see the whole thing do all kinds of reactive things, because all of a sudden it's halted, you now. And that's what the frame's doing too so it's very important to it.

Question: How long did it take to make *La Région Centrale*?

Snow: Three years to do the whole thing, like to get the money, get the machine built and do the shooting, and finally to get the thing put together. But I've been thinking about it in some ways for quite a long time. I started out by thinking about how you could make a landscape film, you know, how you could make a film that was – in terms of film – like a landscape painting. But it would still be a film, and how you could structure a thing like that and how it could have some development and so on. It wouldn't have to do with the usual human activities, but would be an actual film – a picturing. So I've been thinking about it since '67, or something like that.

Question: Did you have the concept for the machine, or did Pierre Abbeloos and you work it out together?

Snow: We worked it out together. Like I'm not a technician, so basically he solved all the things... like I knew what I wanted to have done and I thought of ways that it could be done, but I couldn't go much further than like the simplest sort of basic ideas. It seemed to me you could make a sphere with the camera on the sphere but then you had to solve how to support that sphere because I didn't want any sign of any support at all. And then another way was a kind of ball and socket joint thing which I thought might be possible, like a set of arms that could move in any direction. And another one was cylinders that joined and it turned out that Pierre thought that was the one that was most feasible and that's the way it's done.

It all ends up not photographing the base. Like at the base is an area that never gets photographed which is the central region. It's not only geographic, it's the spectator too, like you're at the centre of this whole thing that you find going around you.

Question: Would you like to be liberated from that restriction, like could you get off on having a flying machine with jets attached to the camera doing the same intricate patterns, but in addition being free to move away from that centre?

Snow: Well, that's another thing, yeah, I mean I've thought about that, about trying to do something like that. But having it on the centre point – it's like a theme and variations thing – it gives you various understandings of the place that you're in. Because you see that big rock for example, and other things, and they're seen in different ways. And like if I did something that was moving around a lot, then you wouldn't be able to see what's done to the subjects. That's another thing, it's another problem, but I've been thinking about that.

Question: Did you have any hassles with machinery malfunctioning?

Snow: Well, basically it was pretty good. We had trouble with the camera more than the machine. It was much colder than we thought it would be. Actually the film broke a few times, we couldn't watch it at all. We never saw anything until we finally got it all back from the lab, because it was all done by the machine. It was all composed, there was a score, but like we'd go up to change the last reel and the camera was jammed full of film.

Question: Because of all the motion?

Snow: The motion, and also the cold made the film brittle. Sometimes the motion scared up some of the dirt that always accumulates in a camera, and there are a few parts of the original that are pretty badly scratched. We didn't see any way out of that. That was one problem.

Question: Was there no special adaptation made on the camera to accommodate this motion?

Snow: No, it was an Arriflex, you know, they were designed by Hitler for those purposes, so they should be real tough. (laughs)

Question: That's an interesting sidelight, using war technology.

Snow: I suppose the Arriflex people don't want it described that way. It's a good camera, it really is. And it's sort of lightened with an Angenieux lens, a touch of French delicacy.

Question: You were up on the mountain top, you were taken up there by helicopter and you were up there about a week?

Snow: Yes, five days.

Question: Then you got stuck in a snowstorm and couldn't come down?

Snow: Yeah, the helicopter didn't come when it was supposed to, it was quite an adventure.

Question: I was talking to Bernard Goussard in Montréal who was your soundman, and he got back late for a mix of a film I was working on at the time.

Snow: Oh yeah? It's funny that you know Bernard. So he told you all about it? I think he thought it was completely insane.

Question: It's a shame that the location sound recording didn't work out.

Snow: Well, that finally turned out to be okay. Originally I had planned on having a section with the crew there, maybe a thirty minute section and that was going to be the beginning of the film. And I did that thing and re-did the sound – post-synched it – and then when I finally saw the whole thing together a couple of times, I realized it was really damaging to the rest of the film to have that thing with people there. You should have it, you know, just to yourself – you should be absolutely alone – so I just cut that whole thing out. A half an hour, we might use it for something, so that in the end it didn't matter much, except we put a lot of work into it, putting it all together again, re-doing the sound, and so on.

Question: How did you operate the machine?

Snow: One way was with programming tapes so that the instructions were given to the machine in terms of sound, and the other way was a control box with little dials, you know, for each function – horizontal, vertical, rotation, zoom – and speed for each one and so on.

There's a buried cable. It could have been radio connected I guess, but we never got that far, it just took so long. There's a little bit of a valley behind the rock that's on that slope there, and we had all the equipment down there: the control box, the generator, and all kinds of shit, and then further than that we had a tent where we were eating and sleeping.

I was hoping to use the tracks that we made to instruct the machine as a soundtrack because I wanted to have the sound in sync in that sense with the image. Which was something I'd done before in different ways in *Back and Forth*, like the machine sounds in sync with the whole image not with something in the picture. Anyway it worked out that we didn't have enough time to really finish that system. We used it on a couple of things, but it wasn't possible to use it for the whole film, so we did most of it by following the score and using the dials. And then I wanted to use that kind of sound, so I really re-constructed the electronic sound – the tapes as they might have been. And what happens is that we have this very quiet electronic beep-beep-beep sound, and it's in sync in the sense that you might have a 200 cycle tone, or something like that, when the thing is moving horizontally – I can't remember which way it goes – and when there's a higher tone, 1,000 cycles or so, it goes vertically, and then you combine in various ways.

There's also a byproduct to the sound which I didn't realize before. It seems to affect your inner ear a little bit, having that low tone going on for three hours and it somehow or other gets involved with that whole balance thing. I sort of think of the sound as being a kind of nervous system thing in a way. It's going on all the time, it's supposed to be very quiet, but it's hard to get that when you're projecting in a theatre. If you put it too low, the people in the back row couldn't hear it.

Question: The repetition of the beeps is very hypnotic, I found myself blinking in sync with the sound.

Snow: (laughs) Yeah.

Question: But it wasn't as annoying as the track in *Reason Over Passion*, which gave me a headache after a while.



YOU LIVED IN NEW YORK FOR A NUMBER OF YEARS?

Yeah, I'm still there fairly frequently.

DO YOU HAVE AN APARTMENT?

No, I have a studio. I sublet it when I'm not there, like I haven't been there for three months now. Andy Norin has it, he's a wonderful filmmaker too.

IN THE SOUTH OF HOUSTON DISTRICT?

Well, this place is on Chambers Street. It's a lot lower than that. It's down, you know, where the City Hall is. I used to have a studio, where I shot *Wavelength*, on Canal Street at the bottom of that Houston district.

DO YOU CONSIDER YOURSELF A CANADIAN. LIKE WHEN YOU WORK IN NEW YORK, DO YOU RETAIN SOME SORT OF CANADIAN IDENTITY?

Well, I've never thought about that as an aspect of what I do — I still don't — but I think that it's important in Canada because the country's disappearing — I can see that happening. Personally, I'm a cosmopolite, I guess, but then a cosmopolite likes to go to places that are different and have character of their own and they're not all Howard Johnson's. So like even if I were just a traveller, I'd still have some interest in hoping that Canada could be different. But I'm a Canadian. I think there are values here that really haven't been — like we're just starting to think about, and like it's a defensive thing that we're in but it's really a necessary sort of fight. I think it has a lot more to do with the economic domination by American business than it has to do with the cultural thing, although that's connected.

WHAT ABOUT THINGS LIKE THE QUOTA SYSTEM FOR FILMS, SOMETHING WHICH WE'RE FIGHTING FOR?

Oh, I think that's a good idea. I mean, I think it's too bad that it has to be done, but it's funny that the music thing worked out. Maybe simultaneously there was a rise of effort in, you know, pop music here, with this government order about Canadian content in radio and TV. But anyway, there really are some good things going on in music. It's like the country had to be ordered to do it, and yet it works. So I think that should be done.

IN A SENSE, YOU HAVE TO LEGISLATE CULTURE.

Yeah. I mean this government that's supposed to be so awful has really done some pretty interesting things for culture, like the LIP things and the Canada Council. Really kind of amazing things, they really are, I mean they're things that can be used.

HOW DID YOU GET THE \$27,000 TO MAKE *LA RÉGION CENTRALE*?

That was fifteen thousand from the CFDC and twelve thousand from Famous Players, which was fantastic, I mean it was fantastic that I got the money at all, really. That's my first film that's ever been financed, I always paid for them myself. It's the biggest budget, too. It's really wonderful.

WHAT DO YOU THINK OF THE NEW PROGRAM OF THE CANADA COUNCIL?

Oh, that's terrific. Any money you can get to do your work is great.

THEY'RE BUYING CANADIAN ART WORKS AT THE RATE OF A MILLION DOLLARS A YEAR. . . .

Oh, the Art Bank thing, is that it?

YEAH, THE ART BANK THING.

Well, I really don't know that much about it. But the idea is that they will buy works and they'll put them in public buildings?

THEY RENT THEM BACK TO THE GOVERNMENT.

They'll be rented to other government departments.

WOULD YOU LIKE TO SEE YOUR WORK HANGING IN TRUDEAU'S OFFICE?

Well, yeah, sure. . . . I don't think there's anything wrong with that. He probably has some interesting visitors. Like John Lennon and Yoko Ono have visited him.

HOW DO YOU RELATE TO JOYCE WIELAND GOING OFF ON THIS CANADIANA KICK?

I haven't made it a subject of my work which she has and really successfully, I think. But I really share a lot of things that she's interested in. But, you know, as far as something being in Trudeau's office, I don't know whether that matters that much, I mean, unless it was something of Joyce's. Like have you seen the things that are in the Isaacs Gallery now, there's some drawings and cartoons? There's one about bombing Howard Johnson's that's really terrific, it's really good. She's done some great things. But hanging something in Trudeau's office, what's so bad about that?

I DIDN'T MEAN TO IMPLY THERE WAS ANYTHING BAD ABOUT IT.

Then it might be a beneficial influence. But probably not, nobody ever looks at anything anyway. That's what's going to happen to these public building things in a way, you know, but it's nice anyway to get a chance to do something. I guess it sort of restricts what kind of things you can do, but just the same it's still nice. I think you should get whatever money you can to do what you can do — make films or anything like that.

WHAT CANADIAN FILMS HAVE IMPRESSED YOU LATELY?

The best thing I've seen recently, outside of Joyce Wieland's *PIERRE VALLIERES* is *COWBOY AND INDIAN* by Don Owen. It's really quite nice. The two stars give a very good performance. It's really a nice film.

THE CBC'S NOT SHOWING IT BECAUSE OF CENSORSHIP.

Is that right? What's in it that's to be censored?

OWEN SAYS TOO MANY BURPS AND FARTS.
(laughter)

Snow: Well, what she did there was a different use in a way. In *La Région Centrale* it should really be subliminal in a way. But it's hard to get that, it's hard to adjust for that, because of the spatial set-up in a theatre. It shouldn't really be too strong. Whereas with some of the other ones, like *Back and Forth*, the sound is supposed to be really powerful because it has a different function.

Question: How did you program the camera to stay on the horizon?

Snow: In some cases we'd start the scene with that reference properly set up, sometimes not looking through the camera, but just lining it up in a general sense looking into the horizon. Then there are reel changes so that sometimes we could make bits of adjustment in there. So that when the cross comes on, sometimes there might be a little bit of a shift so that you get the whole sequence oriented properly. And then sometimes it just happened, which was very nice you know, it just ended up after it made all these turns, it just ended up like that on the horizon.

Question: Accidental art?

Snow: Well in a way. The sequences were set up as far as speed goes, and if it was a circular thing, ending not the right side up would have been okay too, you know. There are about four reel returns to seeing the thing from a 'normal' point of view, so that you really get to believe in the thing again. So that when it does leave again, your sense of gravity is really affected. Otherwise it becomes more or less abstract, and then it becomes realistic, it more or less fluxes.

Like toward the end, remember, it's gone through this whole thing, there's that dawn part, and it goes through that long, repeated kind of figure eight thing, speeds up a little bit because the big tipping sort of thing happens, and finally comes back around again. Then there's the sequence where it goes around and around in the normal kind of thing where you see the place again after you've been there all that time going through all these things, and then after that it goes through the most extreme variations where it goes very, very fast.

Question: Then the zooming. . . .

Snow: Yeah, especially the part where it goes very, very fast. The zooming's in there too, but the zooming's like a real sort of look at the place before it gets to be really consumed by the ultimate speed, sort of, at the end. Like you just get about six frames of sky, six frames of ground, and all the movements all happen at once.

Question: It's like the global thing, the roundness of the earth, was that the ultimate thing in your mind when you designed that last sequence?

Snow: Well yes, I wanted to see a three dimensional space, and you can't see it in totality, you have to see it sort of piece by piece, but that's what it is in a way.

Question: You could use a fish eye lens.

Snow: Yeah, you could do that, but then that wouldn't be realistic in a sense. And then the fastest part's sort of interesting, because it's all

these movements – circular, vertical and horizontal – sort of encompassing this three-dimensional scene and squeezing it into that sort of smear of earth and smear of sky. I don't know, there's something kind of interesting about that.

Question: The coldness of the actual location doesn't come through in the film, because of the warm colors.

Snow: No, it doesn't. It's funny, it looks like a fall kind of color, yellows and oranges.

Question: When you're thrown into the upside down thing in the very beginning and you're in sort of a negative space, the sky becomes a big snowfield and the horizon becomes a black sky, it's kind of a weird effect.

Snow: Yeah, you get into some funny readings of what's negative and what's positive.

Question: What kind of trips do you go off on when you watch the film?

Snow: Well, there's those kinds of driftings and sensations of falling and rising that happen, they're really great. It's good to see it high, too. I've done it on grass and hash, but I showed it in Antioch in the States and there was a guy there who was just into his second hour of psylocybin. And I talked to him the next day and Jesus, he really enjoyed it. I'd like to do that some time, but you know, I'd have to have the proper situation.

Question: When I asked you about Chariots of the Gods I only meant that in the sense of my tripping out on the concept behind that book and movie while tripping out on watching *La Région Centrale* and speculating on the concept behind your work.

Snow: Well, you're completely right to do what you do, but I didn't have that in mind.

Question: Also the whole trip of exploring the surface of an unknown planet for the first time.

Snow: Yeah, that really is fantastic. But if anything, I was really trying to show a place that hadn't been touched by us and to record it in a way, because when everything's covered with concrete, maybe that'll be interesting to see. I hope that never happens, but I mean that was an aspect of it because I'm really interested in the idea of preserving as much wilderness as possible in Canada. I mean that's one of the things we have that is really a fantastic thing and it's disappearing.

Question: Yeah, like you could just see the mining trucks rolling in as soon as you finished shooting.

Snow: Yeah, I suppose so, since there wasn't any wood there, so the lumber companies wouldn't be interested.

Question: Why wasn't there any timber?

Snow: Well, it's a whole section, it isn't Arctic, but it's like a kind of pocket that's Arctic-like, about three hundred miles before that starts to occur everywhere.

Question: Why that location?

Snow: Well, it could have been various things, but that one had the long, long view that I wanted. Like a real long distance where you couldn't see anything else but unspoiled landscape.

Question: There's also that long view in time back to pre-history.

Snow: Yeah, and that's another thing. A kind of glacial deposit, all those rocks, they were put there that way a long time ago. And moving the rocks around seems to be like a good thing to reinforce the gravity thing, you know, like the feeling of weight that gets moved around. But I started out with different ideas. One of them was that I wanted to have a stream with rapids in it, an maybe even falls, because moving that around would be very interesting too. Then you'd have that kind of experience of seeing the gravity move, but I couldn't get all the different things in one spot.

It was really hard to find a place that didn't have anything like wood chopped down. It was really amazing, I looked quite hard by car for a couple of months, pretty far north, and I thought that maybe we could go off the road and find something or other that would work. But by car that was always impossible. I guess it's natural, whenever there's a road, somehow, but even so it's sad. It really is. It's like people worry about something like the Louvre and it should be worried about, but the wilderness is just as valuable and should be worried about in the same way. And animals – animal liberation, that's what we should be having – they haven't got a chance. Who's to speak for them? All those species disappearing. It's a serious thing, like tigers. . . .

Question: There aren't any left.

Snow: Probably not, I haven't read the paper today. The obituaries. I kind of have a real thing about eagles. In my next film there's a thing about birds. When you start thinking about eagles, it's really fantastic. Just think about those big wings and the size that they are and how far away they are from us. I mean, they're really big things.

Question: Have you read the Teachings of Don Juan, by Carlos Castaneda?

Snow: Yeah, and I read the one after that too, *A Separate Reality*. It's very good.

Question: Well, in the first book there's the thing about flying around like a crow, like that's similar to your eagle trip.

Snow: Have you read the second one where he stops Carlos from starting the car? That's terrific. The only thing that seems funny about it is how stupid Carlos is. And in the second book, he's even more stupid, and it makes you wonder: he's gone through all this shit and yet he goes back for more and he's dumber than he was when it all started. Is he standing in for the common man, or something? And some of the questions he asks. . . .

Question: You could make a far out film attaching a camera to the legs of an eagle. Anyway, what's your next project?

Snow: Well, I've been writing for the past year an outline, like a whole sort of thing for a new film. The title of it is better to read, than to say. The whole title is *Rimbaud's Nephew* by Diderot, thanks to Dennis Young, by Max Knowles. That's the title of it, and it's a musical comedy. (laughter) Oh, everybody will love it! It's got people in it and they talk. It's full of people, sometimes there's a lot of people, dozens of people sometimes.

Question: Is it a full length film?

Snow: It'll be somewhere between an hour and an hour and a half. It's all written, like everything's sort of pretty well ready, but I'm not quite sure about the money or when I'll be able to get started on it. Probably be something like December or January, or something like that. It's going to be 16mm, color, and some of it will be filmed here, some of it in New York.

Question: Are you in a position to apply for American foundation grants?

Snow: Well, I got a Guggenheim last year. That's still coming and part of it I'll probably put into this film.

Question: What about your experience of being at Yale?

Snow: Well, that was nice in a way. I mean, I don't like to teach unless I have to and I sort of had to, but there were some really interesting students and some of them did some nice things and they're still doing them. They're really turned on, as they say, it's really great. (laughter)



BOOK REVIEWS

DAVID BEARD

All the Bright Young Men and Women, Josef Skvorecky.

A personal History of the Czech Cinema, Peter Martin Associates and in Association with Take One Magazine, Toronto, 1972. Cloth, \$8.75.

There are writers who give factual accounts; there are writers who give summaries, but the writer who gives warmth to his readers through the cold pages of print is the writer who gives pleasure. Skvorecky is such a writer.

Josef Skvorecky tells us immediately that this is not a work of scholarship. Cut off from the original sources in his homeland, he had to rely on his memory and scant sources of magazines and personal files supplied by friends. This approach works to the readers' advantage. What the book might lack in scholarship is well compensated by an abundance of charm and dedication. The urge to remember in a world that quickly forgets is the motivation for Skvorecky's book. Caught in a political world of rapid and violent change the men who gave their artistic life to the Czech Cinema could swiftly be forgotten. In the West it is expected that the totalitarian state will make the practise of art a dangerous thing for the artist. The irony of this acceptance is that the capitalist countries are not immune. When artists are "killed off" in the West by the market, there is little mourning. The memory of a Capra or a Vidor is preserved in museum retrospectives where, out of harm's way, they are studied and lost in academia. Skvorecky's efforts to keep his fellow artists' work alive will prevent the rot that the archivist seems determined to spread firmly over the works of the past. Scholarship, as Skvorecky shows, is not the answer. Life is in the film; not in the study of it.

Skvorecky has excellent credentials for the task he set himself. A Czech writer and a former member of the Czechoslovak Writers' Union, of the Central Committee of Czechoslovak Film and Television Artists, and an Executive of the Prague P.E.N. Club he has published novels, short stories and essays along with his considerable screen credits. His life and work in Czechoslovakia brought him in close contact and friendship with the artists he recalls in his book. Not only can Skvorecky create the friends and artisans he knew for his nostalgic look, but he has created himself as the writer of his own story. Chaucer's name comes to mind. Chaucer, as many great writers, did, by design or accident, bring himself as the human observer into his Tales. Skvorecky has accomplished the same — quite unwittingly. Writing of Gustav Machaty, the creator of the famous film, *Ecstasy*, Skvorecky observes that, "Being a youth by film possessed, he obeyed the calling of Hollywood and left for California as soon as the Great War ended". Somehow or other Skvorecky strongly suggests that the "calling" is divine and that the Great War was incidental to the purpose and intent of Machaty's life. The feeling exists that Skvorecky is sharing the call and that he too is "by film possessed" and that he understands. His comments on *Ecstasy* bring a superb personal touch to the reader. "... however cosmopolitan it might be in aesthetic principals and cast, its

lyricism continues an old Czech tradition." It is difficult for people in the West to view this film in this context. A service has been performed. The sensationalism of the film has passed and reading Skvorecky's remarks on the film and learning something of the background of its creation removes it totally from the pornographic into the lyrical-erotic where it belongs. Again this is where Skvorecky so beautifully informs and entertains the reader by his writing. After reading a page of his prose, the usual academic credentials are quite unnecessary. Like other great writers his prose style is his credentials.

It might seem odd that a Canadian publisher chose to present a work on the Czech Cinema when material on the Canadian Cinema is virtually non-existent, but *All the Bright Young Men and Women* is not a book written in isolation from the Canadian film situation.

After seeing and attempting to see all the films made in Canada a student of this genre might smile at the following remark Skvorecky makes on some Czech films. "People in the cinemas laughed at dramas and slept through comedies." These reactions were caused by the theme and treatment imposed by the officials who looked after film productions. As Canadian films are largely sponsored by funds from the government, the tendency to fall into themes that might be popular with the granters of funds or to the potential audiences should be avoided. One item that has crept and found a place in Canadian film is the folk singer who folk-sings his/her way through the Newfoundland landscape or the autumnal scene time and time again. It does not bring the relief of sleep or the escape of laughter, but boredom that can lead to violence. The National Film Board's films declined in the Sixties when the filmmakers became enamoured with the adolescent theme and high school drop-out cases. These themes no doubt were popular with the producers and it was one way for a filmmaker to make his film, but such films soon fade into oblivion. Don Owen made the definitive film on the subject. *Nobody Waved Goodbye* (N.F.B.) was a film of merit when it first appeared and it is still far superior to any film made under alternate financial arrangements. Today, when attending the cinema to see Clint Eastwood or Woody Allen, the presentation of a N.F.B. film is greeted with groans. Not because the film is bad, but the memory of the fluted autumnal effects are stamped into a generation of students who can now choose and pay to see what they want. The letters N.F.B. are just a reminder; they want to forget. They don't laugh (they don't give the film a chance) they don't sleep, they react with derision, anger and pain.

Milos Forman, who is known here as the director of his recent *Taking Off* and to others as the director of many great Czech films such as *Loves of a Blonde*, is the individual hero of *All the Bright Young Men and Women*. A Forman is much needed in the Canadian film world. Skvorecky's tribute to Forman is warm, objective and significant:

"Forman managed to preserve the type of humour, which is vicious, dangerous, concealed and explosive. He dared to do something for which he should not be forgotten ... he hit the petty Czech citizen. He aimed at cowardice, apathy, football fanaticism, brutality, tap room philosophy. ..."

Substitute a few items; add a few directions and the scene might be Canada. Where is the Canadian director who could turn the recent Russian/Canadian hockey events into a film that revealed Canadians to Canadians and faced off into meaning rather than into trash? The Czech Cinema produced such great works of art because the bright young men and women took themes and characters from the reality of the life about them. Perhaps the Canadian film often fails because the motivation of the writer and/or the director is to copy other

styles or to make something that is marketable. My Uncle Antoine (N.F.B.) and Nobody Waved Goodbye will survive because they were made out of the same reality that Czech films were made, i.e. the reality of life, not the reality of literature or film. Forman is also the hero of the Czech New Wave. He was the only director who created a school. Passer, Braun and Forman, "... resemble somewhat the mystery of the Trinity ... Forman's original vision was ... enriched and deepened by the sensitivity of his congenial friends."

Skvorecky's general statement about film is applied to Forman. It is a statement well made and worthy of remembrance. "Collective creation, which is one of the specific properties of the art of film, was realized in the co-operation of the trio." Forman is well known in the West by name. Skvorecky now gives the background of this man who can transmit what he is through film. It is a clear example of the concept that the quality of the director's integrity comes through the camera, the actors, the screenplay and the production and that it is impossible despite all efforts to convince the world through advertising and the like that this quality is present when in fact it does not exist.

This book should be read. It is not remote. It is not irrelevant. Film making is a political occupation. In the West it is tied to the capitalistic system. The lesson of the Hollywood Ten should convince anyone that there is danger in film making. In Canada we like to believe that it is not a political occupation. Yet films have been "deferred"; showings of some films have been held up, not because of the censor, but for the reason of political pressure. Then the public relations officers are at their best. How many films are being made on the real problems of Canada? How many films could be made? Skvorecky's book should be read because some one here might do as he did — remember. There is no convenient record of the efforts of our filmmakers at hand, i.e. a book. It should be written. Again it comes back to character and personal worth. There are few Skvoreckys in this world. I hope one can be found in Canada to do for it what Skvorecky has done for his country and for his fellow filmmakers in All the Bright Young Men and Women. ●

A lot can happen before you get it in the can

Your casting is perfect, your cameraman the best around, all is ready to shoot ... then your lead breaks his leg or your film stock is faulty or the weather turns bad or the lab messes up and you're in trouble But that's the film game, isn't it? It is, unless you play it smart and protect yourself

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The Editor
CINEMA CANADA
6 Washington Avenue, No. 3
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Dear Sir,

I wonder if I might seek the hospitality of your columns to appeal to readers to help us in preparing our televised history of the Second World War.

We are amply supplied with written documents but we would be very interested to hear from anyone who may have, or know about, original movie film of life during the war. I am certain that many of your readers will have had cine cameras during the war and many of the scenes which they filmed will have considerable documentary value.

I would be grateful for any help you could give us.

Yours sincerely,
JEROME KUEHL

Foreign control deplored, Leiterman lauded.

To the editor,
CINEMA CANADA:

Congratulations on your third issue of Cinema Canada. Of particular interest was *A Tale of Two Cities* which I feel should be compulsory reading for everyone in the 'industry'.

We're great in this country for having all sorts of unions and organizations without even a strong film industry and it's embarrassing to see so much foreign control.

The producer is usually the first and last to be involved with a film but all the cast, crew, exhibitors and distributors see money before he does. He is the man that takes all the risks and gives us work, but who is willing to share his burden? We're on the verge of killing ourselves before we're even started. Anyone more interested in breaking after exactly five hours of work or penalty payments for overtime, union or not, should be out making pots and pans or something else as dry.

Admittedly, there are some pretty rotten producers around, but what we need is more individuals like Mr. Leiterman who have a genuine interest in developing the film industry here in Canada.

Keep up the good work.

Yours sincerely,
PETER BENISON

An open letter to the powers that be at CBC.

Kirwan Cox received no response from the CBC and therefore thought it necessary to openly publicize his letter.

To the editor,
CINEMA CANADA:

I am driven to writing an open letter through sheer desperation and frustration at the manner in which Canada's major cultural resource is being destroyed through bureaucratic cowardice and censorship.

I am referring to the Canadian Broadcasting Corporation and particularly the English-language network. The French network better understands the meaning of cultural survival and seems to take American standards less seriously.

The NABET (technicians') strike aside, the CBC is a national embarrassment and disgrace. The CBC has fallen into the programming trap of lowest common denominator thinking which means give the public what a committee of bureaucrats believes they will accept without controversy or complaint.

One example of their success is *Jalna* which was simply the Canadianizing and remaking of someone else's success (*The Forsyte Saga*). That passes at the CBC for creativity. The most recent fiasco is the decision to cancel the program *All About Women*, which seemed to be an attempt to create truly different television. That decision alone was so ludicrous as to make brave men weep.

Canada has a burgeoning feature film industry which is gaining international recognition and domestic acceptance. Where is the television outlet for these films? To my knowledge, the corporation has broadcast only three in the past year and complaints about nudity in *Goin' Down the Road* will probably cause that excellent film not to be rebroadcast.

Meanwhile, the French network shows not only Quebec films but even experimental English Canadian ones like David Cronenberg's *CRIMES OF THE FUTURE* which cannot get on the English network. Many award-winning Canadian films met a similar fate (unlike grade B Hollywood films).

Regional program origination (which was the training ground for filmmakers like Allan King) has drastically declined, and top producers such as Vancouver's Stan Fox have left.

While Canada's public broadcasting has been turning people off, video is burgeoning and more exciting than ever. The one-half-inch portapak has made television portable and fascinating experiments are being accomplished in television. Through the National Film Board's Challenge for Change and the CRTC's cable decisions, Canada is a world leader in the use of video. However, none of this creative ferment has seeped into the "corridors of impotence" at the CBC. Why not?

If there is any doubt in anybody's mind that the CBC is ignoring the potential of video, look at the Video-graphe in Montreal. This is a video theatre and storefront television studio often open 24 hours a day. Through them anyone can get one-half inch equipment to make their own

television programs which are then publicized and shown in the theatre and kept in a library for replay at any time.

The CBC probably cannot use portapaks because someone has decided that one-half inch and broadcast quality are incompatible. Instead of a negative decision about "standards," should not CBC engineers be experimenting and innovating to make them compatible?

The CBC has done many great things over the years.

The CBC is simply too important to the survival of our country to be allowed to stagnate as it has.

If CBC president Laurent Picard thinks he cannot change all this because the CBC is too big and unwieldy, then he is in the wrong job. So are all the people at the CBC who are courageous idealists fighting for better television over cocktails by night and well meaning people only doing what they have to do by day.

The CBC (and Canada) needs a Joan of Arc, not another George Davidson. The head of the CBC must make stronger and more creative decisions than his subordinates are capable of making. If he hesitates, the CBC will remain a dam of memos and cowardice when it should be a sluiceway for the many creative energies in our society.

KIRWAN COX
Director
Canadian Filmmakers' Distribution
Centre
Toronto

Role of film editor feared heading for extinction.

To the editor,
CINEMA CANADA:

I believe that a lot of film editors currently working or struggling to gain some work on a freelance basis are reassessing their situation.

To sum up their situation in general terms I'd use the word 'worrying,' because film right now is being used less and less as a medium of communication. Regardless of whether film is a vehicle of information or entertainment, videotape is taking over from film.

Therefore, a lot of questions arise concerning the future of the film editor:

'Can an editor and does he in fact move into videotape?'

'How does he get the training?'

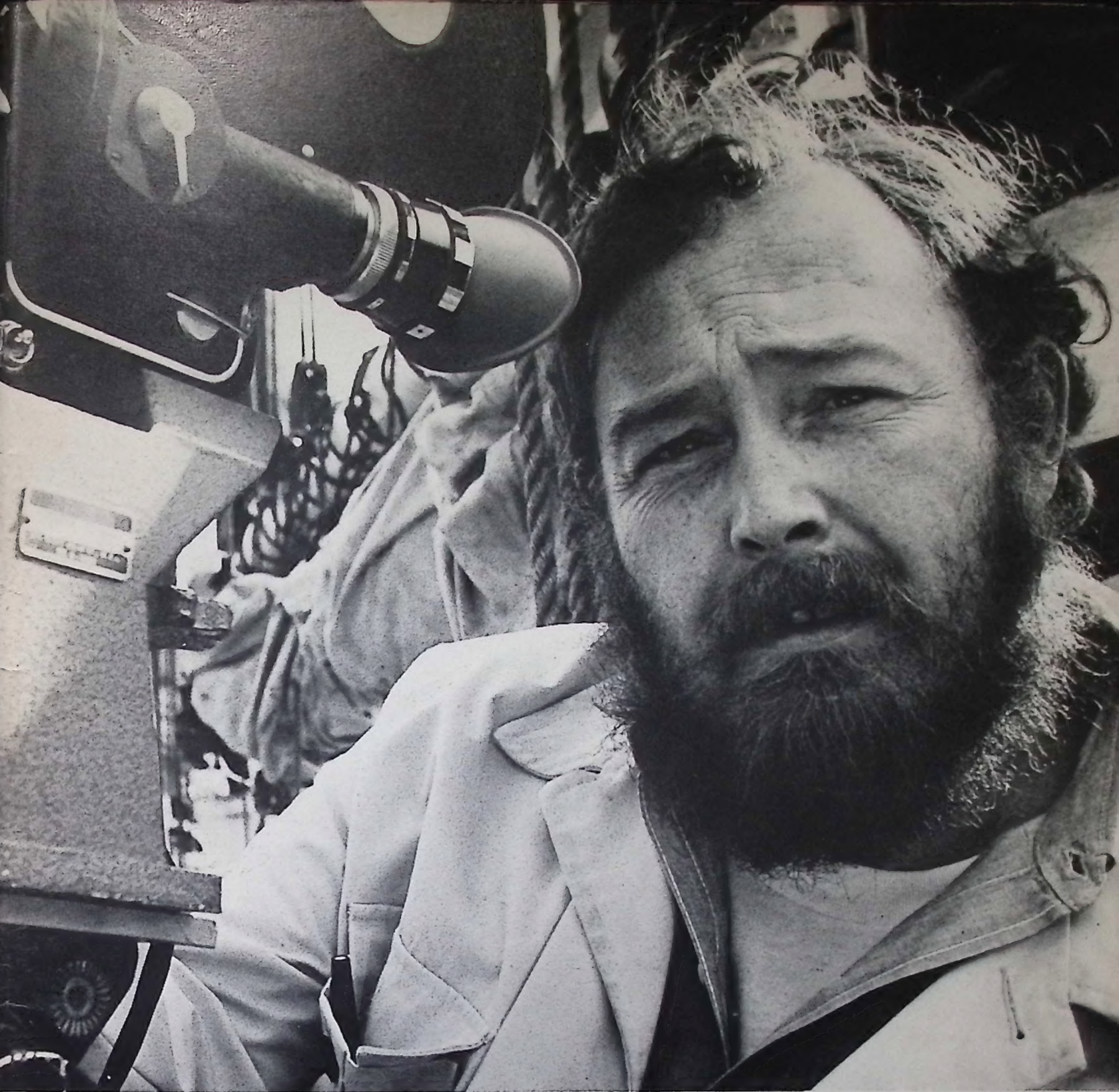
Because virtually all places using videotape are large corporations or larger companies, they usually hold exclusive union contracts — meaning hassles for the editor.

'What projects are likely to remain film projects exclusively?'

These are but a few of the many queries that come to mind on this subject.

Should anybody wish to comment on this matter, I'd appreciate it, because a number of us would be interested in finding some of these answers.

Yours sincerely,
VINCE HATHERLEY



"We weren't looking for awards

...but as soon as we saw the rushes, we all felt we had a winner...and as it turned out, we were right...I worked harder on that film than any I've ever shot...maybe it's because I had more freedom...the director trusted my judgment and used me as his eyes and sounding board...we pored over movies and stills for months, looking for that flat, shallow effect in the images... I used special lenses to capture the same kind of visual texture on film...and we took no

chances with film quality, either...we used the total Eastman Color System throughout—from first negs to final release prints...and this included Eastman's technical help whenever we needed it...and it really paid off—not only at the festivals, but at the box office...and that's what it's all about..."

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